the University of the Arts

FRONT COVER

RANA SIEGEL
CRAFTS
MONROE, CT

Stylish Girl" is a dress inspired by Renaissance and Elizabethan styles and by its material, a half-spun wool that, as Rana says, looks like it came "straight off the animal's back." "You listen to your material," she explains, "and it declares the form.

LACEDA NELSON
DANCE
TAMPA, FL

The feeling is power," LaCeda says of this leap, part of a dance choreographed by her classmate, Dara Stevens. "This moment is about overcoming obstacles, and that's what I think as I leave the ground.

ANDREAS TAGGER
MULTIMEDIA
NEW HOPE, PA

It's partly my painting and partly theirs," Andreas says of his interactive digital art and the people who encounter it. "The result is different every time. The work is about beautiful moments that come, go away, and are over-written.

BACK COVER

MICHAEL XANDER
FINE ARTS
ALLENTOWN, PA

To get at the pure intent of something I'm working on, I find I have to destroy it," says Michael, describing the process behind his paintings. "Then I start over and recreate it, each time with more knowledge.

The University of the Arts®

Art and Design
Media and Communication
Performing Arts

320 South Broad Street
Philadelphia, PA 19102

www.uarts.edu

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Embrace tradition
Embrace innovation

ALL THE ARTS. ONLY THE ARTS.

Multidisciplinary

AN INSTITUTION OF EXCELLENCE

Respected • Innovative

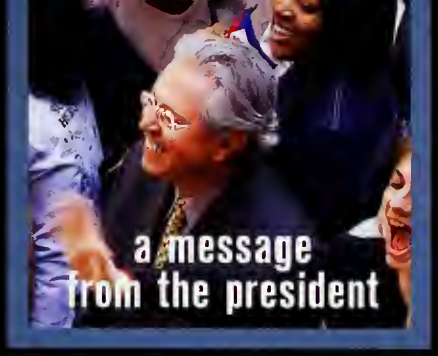
The University of the Arts welcomes aspiring artists guiding to think, to create,

THE PERSPECTIVE OF THE LIBERAL ARTS

Intelligent • Aware

INSPIRATION AND DISCIPLINE

We nurture the
talent of the individual
We nurture collaboration


a message
from the president

THE TEACHER-STUDENT BOND

into a close community, and empowering them to succeed.

PERSONAL AND PROFESSIONAL GROWTH

As you contemplate a future in the arts, you contemplate one of the most exciting, rewarding, and meaningful lives any person might imagine. In today's world, forces of technology and commerce confront us at once with wonderful, baffling possibilities and with intense pressures. More than ever, the vision and spirit of the artist—creative, original, and vital—truly matter.

The University of the Arts is the perfect place to answer a calling to a life in the arts and to prepare for a successful career in the arts. You will find faculty here whose expertise and experience is unsurpassed. You will find fellow students who are passionately committed to their art. And you will find a community here, part of this great city, that is diverse, full of talent and energy, and eager to welcome and support you.

I invite you to learn more.
I urge you to come see UArts for yourself.

Miguel Angel Corzo

Miguel Angel Corzo
President and CEO

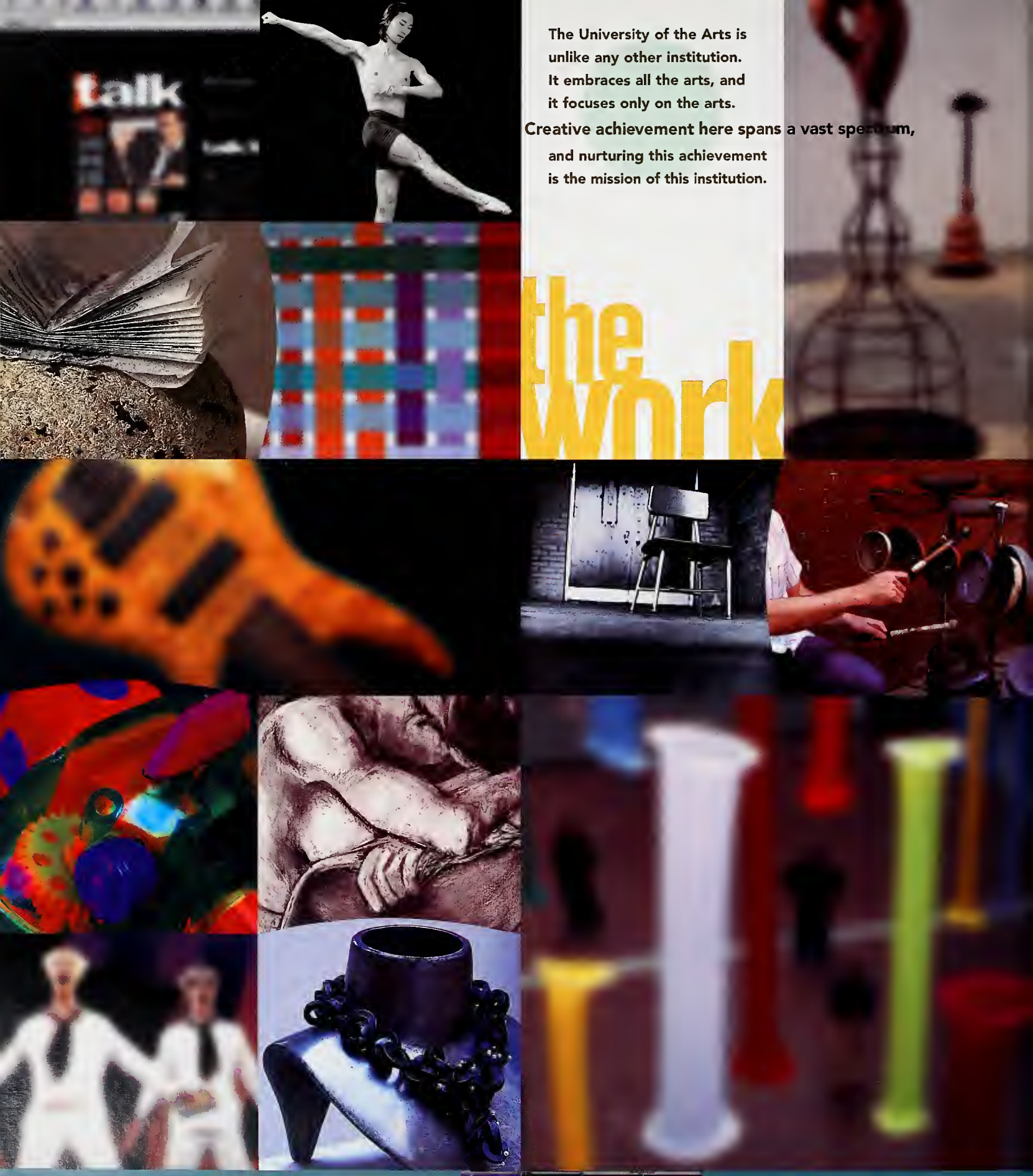
[illegible] are the air that artists breathe.
[illegible] are the ground on which they stand.

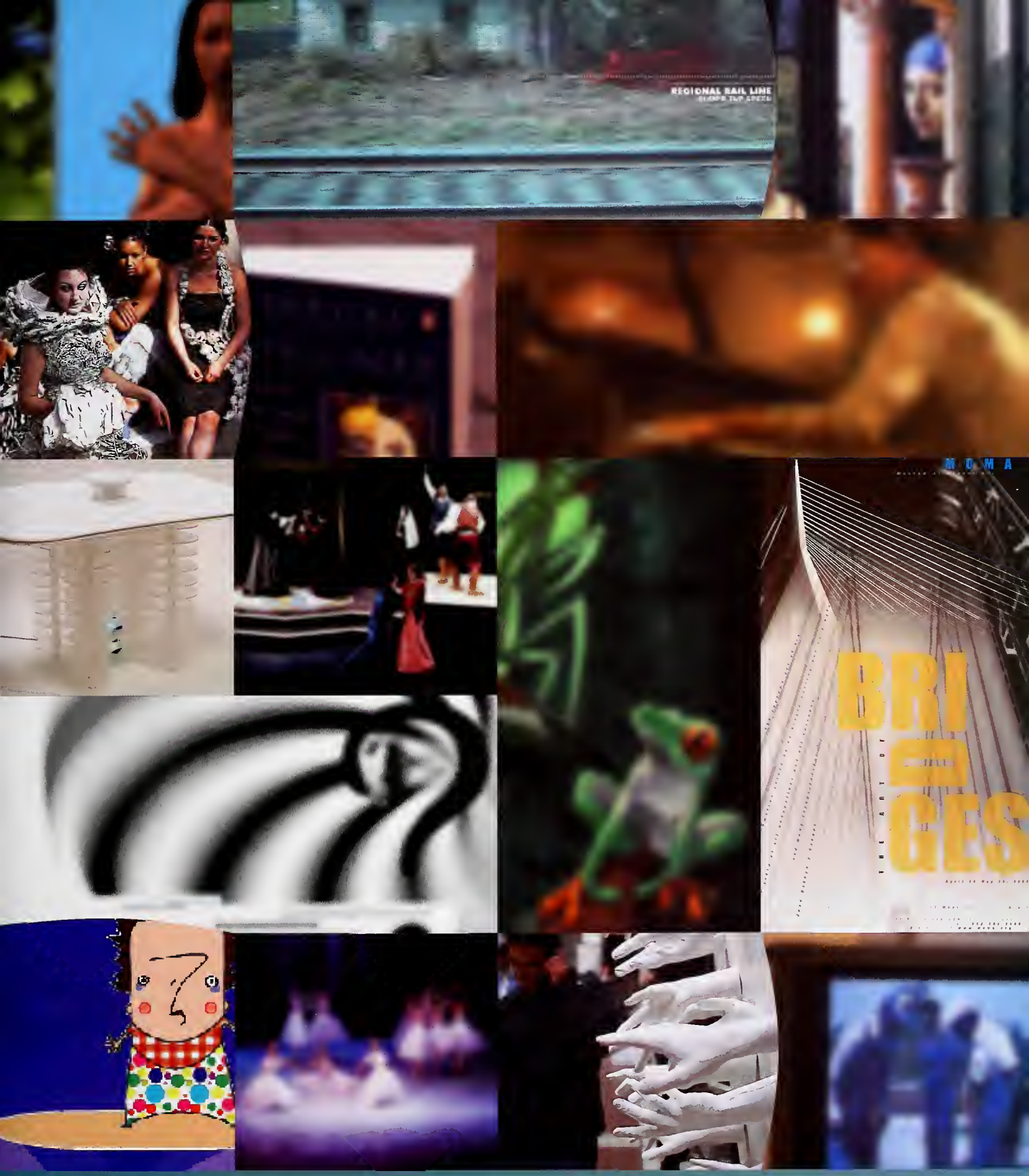
all
the
arts

The University of the Arts is unlike any other institution. It embraces all the arts, and it focuses only on the arts.

Creative achievement here spans a vast spectrum, and nurturing this achievement is the mission of this institution.

the work



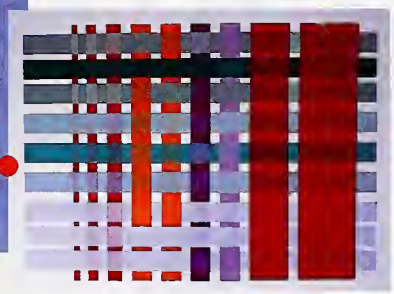


Why is there no substance, however expensive or dangerous, that humans have not used to make art?

UArts students represent a range of backgrounds and outlooks that defies simple description. Their ambitions are just as diverse. What they share in common is a passionate commitment to their art, **a commitment to doing great work.**

the students

GREG TUGYA
FOUNDATION
SOUTH BRUNSWICK, NJ



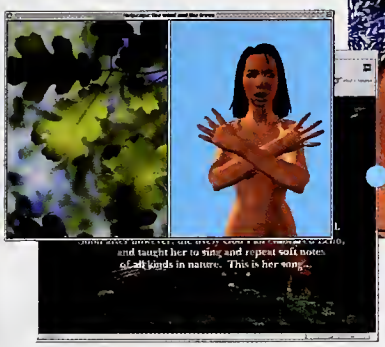
A complex color study takes weeks of careful paint mixing. It's a good thing and a bad thing, but I've always been a perfectionist. **I want the work to look exactly as I see it in my mind.**

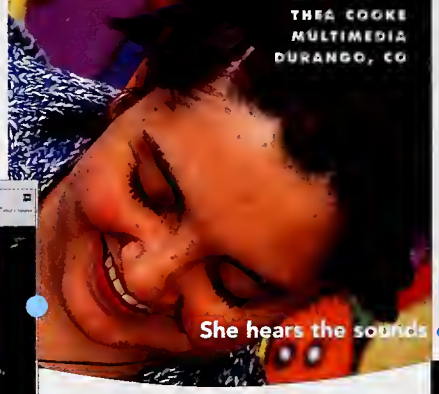
NICOLE VENICE
CRAFTS
WALL, NJ

This project took shape from the space we were working with, which is the Solmssen Court in the UArts main building, and **from the power of collaboration.** Eight of us worked together at every stage. We created a prototype to get a sense of the scale and impact before constructing all 50 fabric tubes.

DELL HOWLETT
MUSICAL THEATER
RICHMOND, VA

In *On the Town*, I was Gabey—the sailor Frank Sinatra played in the movie. **The challenge of the part, I think, was to find the innocence in it.** As it happens, I had much heavier roles in past productions, so this drew on a different side of me.



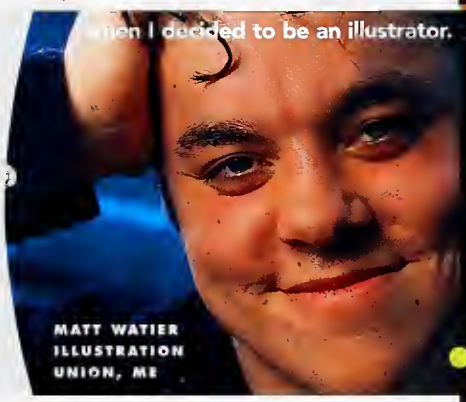


THEA COOKE
MULTIMEDIA
DURANGO, CO

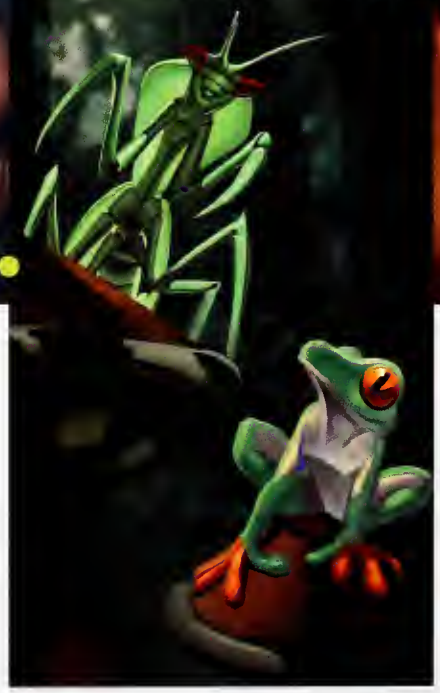
She hears the sounds of nature and responds.

Our assignment was to make an interactive piece based on a conversation. Most people created discussions between people. I used Echo, a nymph from Greek mythology.

"Hunt for the Firefly" is a choose-your-own-adventure children's story, with games and puzzles. I often build interactivity into my stories. I love to see people's reactions. I was in third grade when I decided to be an illustrator. A girl I liked complimented one of my drawings.

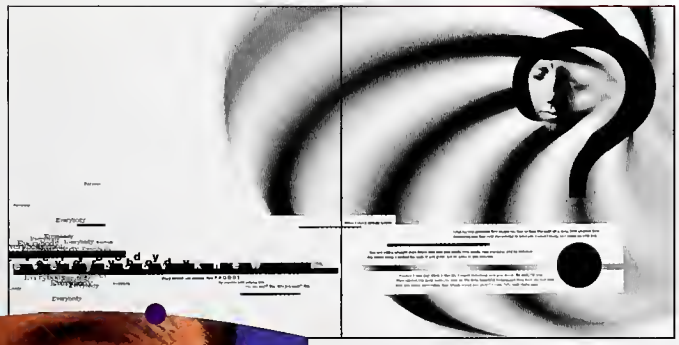


MATT WATIER
ILLUSTRATION
UNION, ME



YOIKO ONO
MUSIC
HIROSHIMA, JAPAN

My background is in classical piano, but I find jazz more expressive. When I create my own music in the moment, it is myself and my emotions you hear, not the composer's.



This book focuses on three friends of mine. The goal is to express, through type and image, who each one is and how he sees himself.

I started a bit timidly but then kept pushing and experimenting.

KEITH WATANABE
GRAPHIC DESIGN
PHILADELPHIA, PA

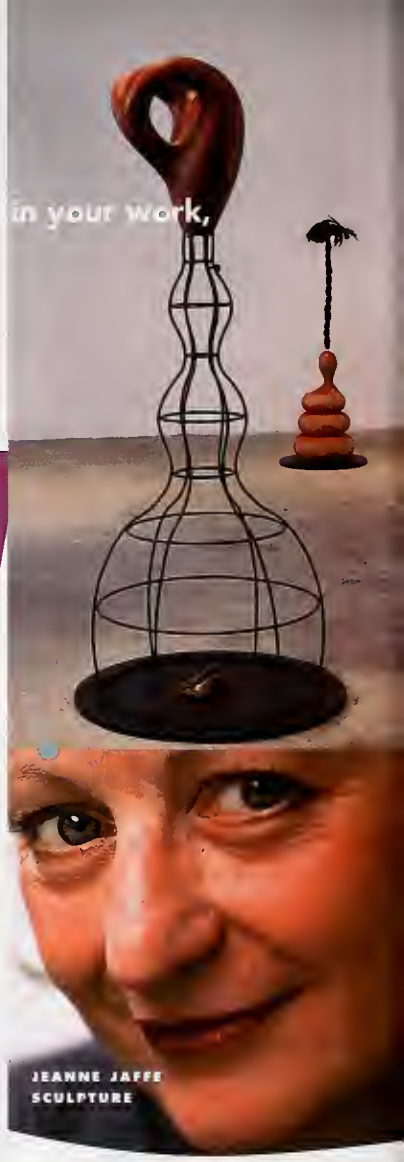
CHRIS GARVIN
MULTIMEDIA

The men and women who teach at UArts are themselves professional artists, designers, performers, and authors.

As they guide you in your work, their own work and a depth of real experience inform their insights.

the faculty

People think of Web design as something unique and apart from everything that's come before it. In fact, the Web is just a vehicle of expression that happens to be right for certain purposes. The most important skills behind good Web work are not knowing XML or Flash. They are the creative and critical abilities that guide a designer or artist **working in any medium—whether it's print or painting or interactive multimedia.**



JEANNE JAFFE
SCULPTURE

I trust the unconscious more than the conscious. That's where all the raw, fertile, complex information is that makes good art. It's the things we've taken in but don't quite understand yet that are interesting and powerful.

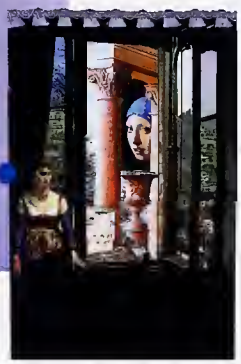
GERALD YEASLEY
MUSIC

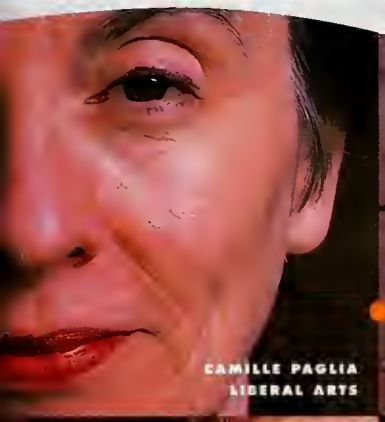
I love the challenge jazz presents of making a completely new statement every time.

You have to be in the moment, drawing on stimuli from the musicians, the audience, the things you're feeling. You also have to prepare. That's the irony of jazz: you prepare to be spontaneous.

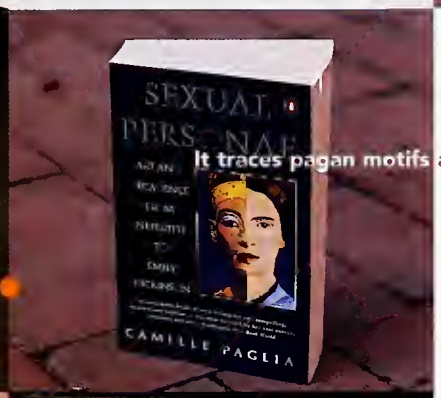
My work reflects a deep interest in Italian life and culture. After living in Italy for a year, I found myself permanently fascinated by it: **the architecture and landscapes, the link to the Classical world, the quality of light.**

KAREN SALER
FOUNDATION





CAMILLE PAGLIA
LIBERAL ARTS



Over its 700 pages, *Sexual Personae* tries to integrate literature with the visual arts. **It traces pagan motifs about sex and artistic vision from** prehistory through ancient Egypt and Greece to the Renaissance and Romanticism.

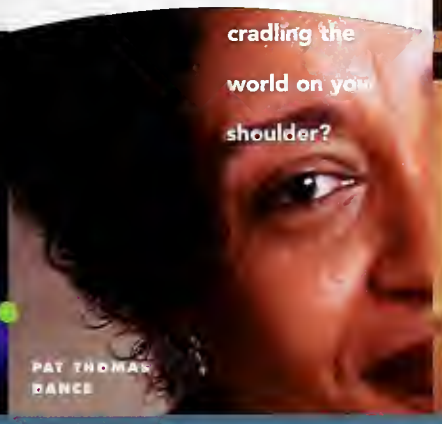
CHARLES CONWELL
ACTING

As an actor, you are always thinking two things at once. **You are in the story, being the character, and also outside it, aware of it.** Stage combat pushes this skill to the limits. You must protect your partner while absolutely convincing the audience you are trying to kill him.

As a filmmaker, I document regional cultures, often as they are revealed through musical or dance performances. When you film a performance, you see cultural identity concentrated and magnified. **When you film rehearsals, you reveal people in the act of negotiating who they are** and how they want to be seen. *Gandy Dancers* explores the singing and labor of a group of African-American railroad workers in Alabama.

BARRY DORNFELD
COMMUNICATION

Beyond technique is expression. You raise your arm beautifully, but are you raising the theater and audience with you, or pushing something away? **Or are you cradling the world on your shoulder?**



PAT THOMAS
DANCE

What makes their presence, or their vision, or their technique so powerful? What is your power?

This creative community gets its strength and flavor from a web of connections—between artists of different kinds, between students and teachers, between ideas about art and **ideas encountered in literature and history, in the news, and in the city.**

connections

GERALD VEASLEY

As musicians we're all involved in a continuum. I've worked with Joe Zawinul, who worked with Cannonball Adderly, who worked with Miles Davis, who worked with Charlie Parker. It doesn't mean I'm a great musician, but it means I'm part of something great.

NICOLE VENICE

Working with a team of eight people, you sit around and toss out ideas together. You draw sketches and react. Some people like one concept. Some like another, but no one is overruled. We all agree on all of the decisions.

JEANNE JAFFE

I've collaborated with artists working in completely different media. My sculpted figures have served as partners for dancers. They've had video images projects onto them, animating them. I am fascinated by the ways different arts can influence and enrich each other.

DELL HOWLETT

I've had a great time with the liberal arts. The study of art, art history, the mass media—it all connects to what I'm learning as a musical theater major.

Where do you find your inspiration? From great art? From daily life?

To perform Shakespeare, I need to know his plays, his theater, the mood of the times. I need some understanding of how Elizabethans thought. This is why literature and history are so important and why I believe in a university education for actors. An intelligent, well-read actor always has the edge.

I am an illustration major, but I'm very involved in multimedia and in acting. In my "spare" time I'm writing a play—right now it's really just the zygote of a play. I don't want to be limited to one specialty.

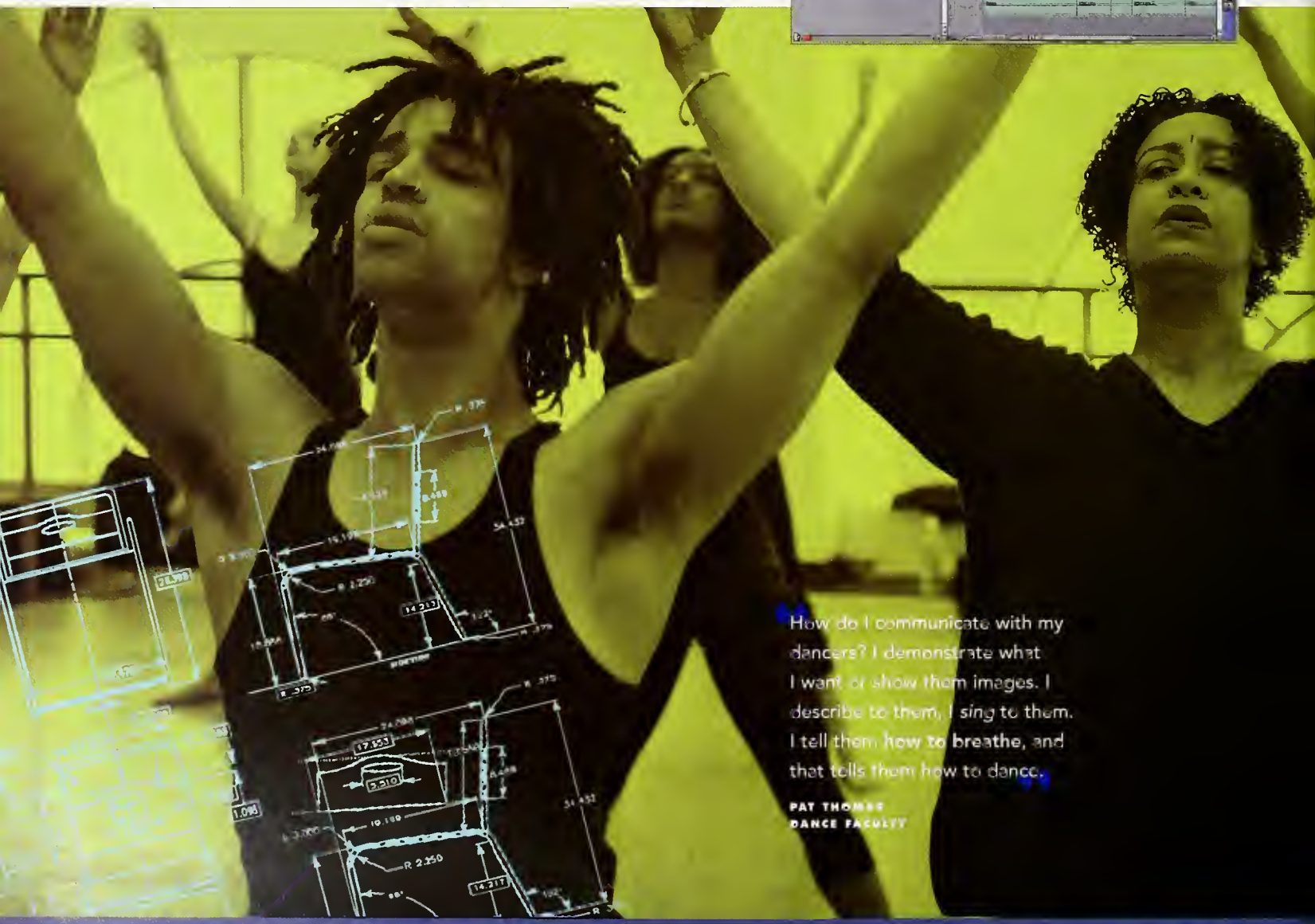
By definition, multimedia is about connections—between text, images, and sound, and between the work and the people who interact with it. As a field, it attracts people interested in many forms of art and in much more than just art.

Most of my teachers also work in New York, and that's a very good thing. In multimedia, you need to know what's going on right now in industry. We're learning not just from what they teach us, but from their own work as artists.

creating
art
creating
yourself

discovery

THE EXPERIENCE BEGINS with a thrilling moment of commitment. You step from the wings and into the lights. You depart from the score with a first note of improvisation. You take the molten glass from the furnace and begin to shape it. In this way, you move beyond safety and certainty and start to make something new. What happens next depends solely on you. This is how a creative work first comes to life. It is also how you begin your career in the arts: at a point of decision, full of possibilities.



"How do I communicate with my dancers? I demonstrate what I want, or show them images. I describe to them, I sing to them. I tell them how to breathe, and that tells them how to dance."

PAT THOMAS
DANCE FACULTY

 What is your standard of excellence? What motivates you when things are not turning out the

and decision

It's an enormous responsibility to be an artist, and a huge **privilege**. It means you can pursue that which comes from within instead of going through life doing what someone else tells you. It also means taking your place in a lineage 4,000 years old—declaring that you are a successor to Michelangelo. It's a very humbling decision.

ROY SUPERIOR
CRAFTS FACULTY

I have loved dance since I was seven. I was very shy, but not on stage. I could **express** myself there in a way I couldn't anywhere else.

MONIQUE HALEY
DANCE
SPRINGFIELD, VA

I looked at my parents and I saw that they were successful in their jobs, but unhappy, and that led to my decision to be a musician. They support me completely.

AARON MARICI
MUSIC
FLORENCE, NJ

I thought I was going into sculpture or printmaking. I found that I belong in crafts. You **discover** your options along the way.

TIM LEWIS
CRAFTS
ORELAND, PA

way you want?

Can you use criticism to make your work better?

WHATEVER CREATIVE AREA YOU CHOOSE, an important part of your education will involve process—learning how to approach new challenges thoughtfully and effectively, how to channel your efforts so that your hard work achieves results. You will study with practicing professionals and experience process as it has evolved within your artistic discipline. In time, you will also come to develop your own process, an approach uniquely suited to your strengths and goals.

As I'm throwing the pot, I don't really predict the form. I go with the feel of the clay and the wheel, and a natural form develops. I'm still nearly a beginner, but I'm starting to have a sense of my style and I'm definitely advancing in terms of **craftsmanship**.

LILIA YAN
CRAFTS
LANSDOWNE, PA

process and pathways

How do you know when you finally have it just right?

"Documentary film puts you out in the world, moves you **beyond yourself**, draws in many skills: visual art, story telling, project managing, schmoozing."

KATHERINE SENDER
COMMUNICATION FACULTY

The **process** is a funnel. You start broadly and narrow your options. You establish criteria and make decisions based upon them. In this way, you develop your solutions.

JONAS MILDER
INDUSTRIAL DESIGN FACULTY

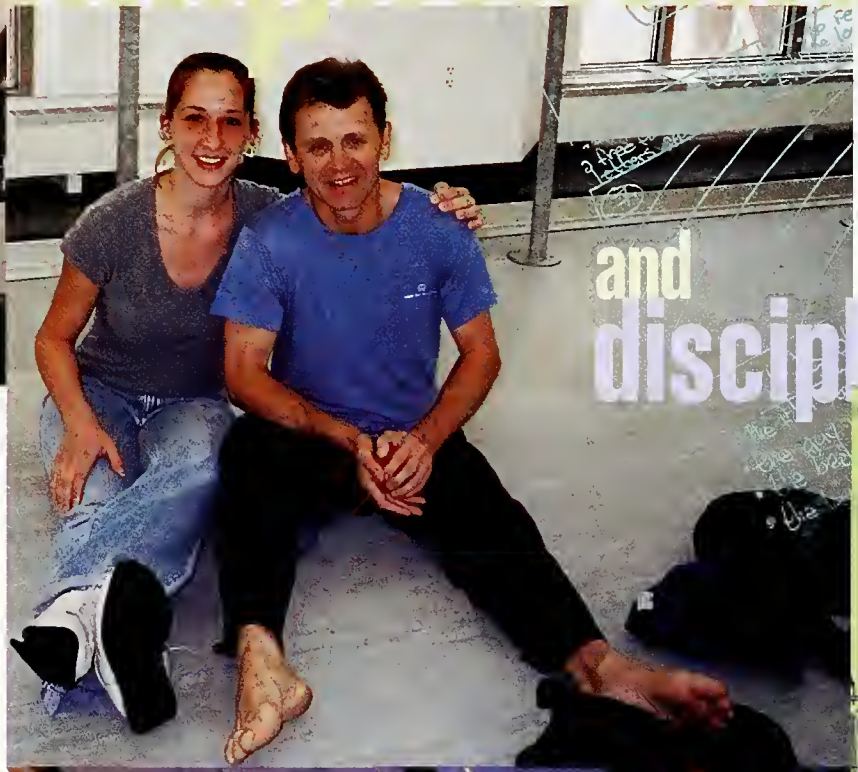
Process is slowing down the steps that lead to the end result, and holding your mind open about what that result is going to be. It's an awareness of how you're approaching the work.

MICHAEL ROSSMAN
FOUNDATION FACULTY

As the great Clarke Terry said, 'Imitate, assimilate, innovate.' That's the **process**.

RON KERBER
MUSIC FACULTY

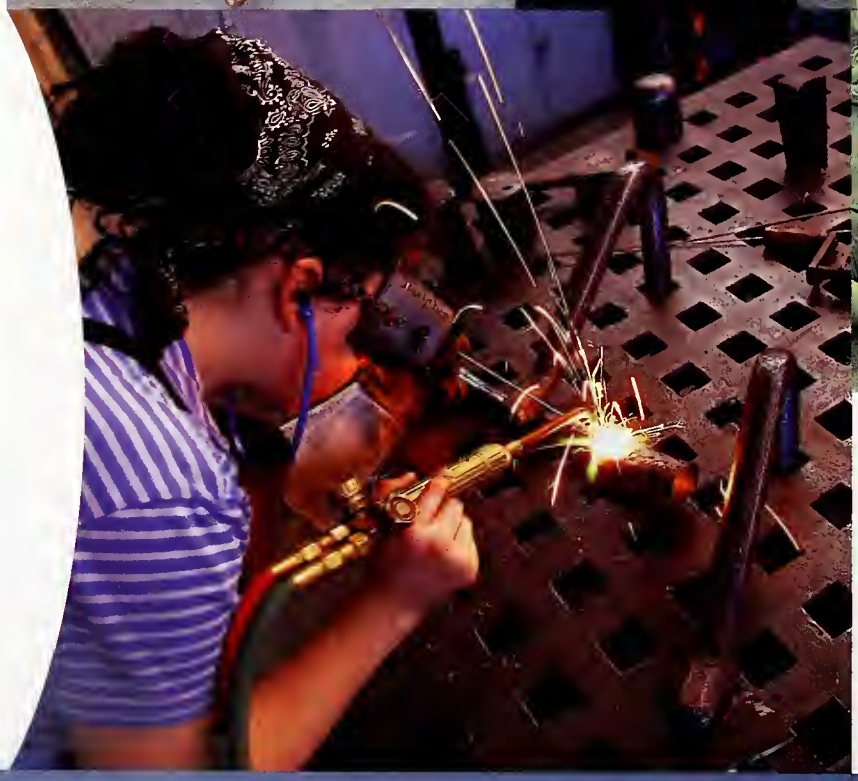
inspiration and discipline

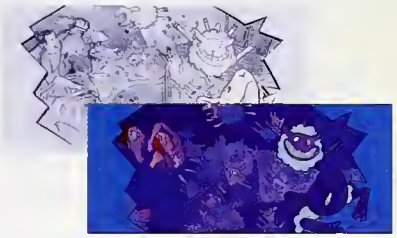


Hey, guys. What would you like to know?

MIKHAIL BARYSHNIKOV VISITING ARTIST MEETING WITH UARTS DANCERS

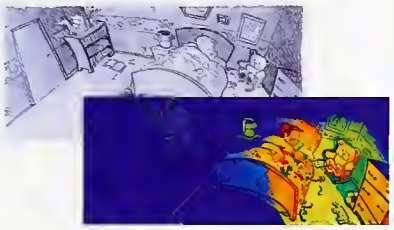
ART DRAWS ITS POWER from opposing forces: strong feelings and careful thought, hard work and playfulness. Growing as an artist means learning to balance these forces—to release your energy and express your emotion, but to shape this expression with skilled technique. To reach this point, you have to work tirelessly and never stop loving what you do. You have to combine inspiration and discipline.





The idea in coloring the images is to set up a **visual hierarchy**—to use color to guide the eye. My drawing has been tremendously strengthened by my teachers' criticism. Each one has a different perspective and opens up a new window for you.

CHRISANN LUCCHETTO
ILLUSTRATION
FLEMINGTON, NJ



A lot of the time you do the same thing in class every single day. You're developing that **mind-body connection**, the muscle memory. You're making yourself stronger.

RHEA PATTERSON
DANCE
RICHMOND, VA

You listen to everything. You pick up ideas and include them in your own set of licks. You're combining **influences**, and this is how you develop your own sound.

SCOTT MURDOCK
MUSIC
LEVITTOWN, PA

The first couple of **drafts**, you're just trying to get it down on paper. Then you deal with the mess you've made. You begin to revise and refine.

NICK SOVIECKE
WRITING FOR FILM AND TELEVISION
ROWE, MA

ending

We teach the art and the business of music. We help our students develop their own musical voice and also identify the opportunities they need to **follow their dreams.**

MARC DICCIANI
MUSIC FACULTY

I'm interning at *Late Night with Conan O'Brien*. Since the most difficult thing in this business it **getting in the door,** this is a great opportunity for me.

BRIAN CARR
WRITING FOR FILM AND TELEVISION
ELKTON, MD

We've had a very good **professional preparation.** We meet to discuss practical issues like assembling your portfolio, taxes, copyright. The department plans a trip for all the seniors to meet with art directors in New York. There's a lot of support.

DAVID SEIDMAN
ILLUSTRATION
LANDSDOWNE, PA

THE UNIVERSITY OF THE ARTS educates *professional* artists—people who make their living creating, designing, communicating, and performing. By sharing their experience and their connections with you, our faculty will help you to cultivate the skills and awareness you need for career success. When you graduate, you will be ready to enter your profession. You will also be ready for the lifelong challenge all artists face: to keep growing, improving, and exploring.

and continuing

I've been a working actor for a decade and have founded my own theater company, but I still consider myself a student. I find that every role and every actor I work with show me new things and demand new things of me. Every audience teaches me something new.

JENNIFER CHILDS
THEATER FACULTY

True or false: your best creative achievements involve some sort of accident?

Philadelphia's Mural Arts Project started as an effort to fight graffiti, but has turned into much more—a reflection of community spirit and of the city's commitment to the arts. This image, one of more than 2,000, is located on Broad Street a dozen blocks north of campus. In 2001, UArts recognized the founder of the Mural Arts Project, Jane Golden, with an honorary doctoral degree.

this
unique
place

the city

Terra Building

Merriam Theater

UArts Dance Theater

1228 Spruce Residence

Chambers Wylie

311 Juniper Residence

Furness Hall

Anderson Hall

Hamilton Hall

1500 Fine Residence

The "Y"

Philadelphia Arts Bank

If performing is the tip of the iceberg and practice is the rest of it,

> There's so much stimulus, so many perspectives, so much to explore here. I'm a suburban kid and I grew up when I came to the city. It pulled out the parts of me that make me an individual.

JEWELIE GALLO
CRAFTS
EGG HARBOR, NJ

CRAFTS ⇨ the Art Museum's Crafts Show and the Philadelphia Furniture Show, each bringing hundreds of leading craftspeople from across the country.

CUTTING-EDGE CULTURE ⇨ from the Philadelphia Fringe Festival—two weeks of avant-garde art and performance—to the Philadelphia Festival of World Cinema.

GALLERIES ⇨ especially in historic Olde City, featuring new work and drawing big crowds on the first Friday of each month.

MUSIC ⇨ in clubs of every kind, on stages of every size, and at events ranging from the Mellon Jazz Festival to the Jam on the River.

MUSEUMS ⇨ the world-famous Philadelphia Museum of Art, plus the Rodin Museum, the Institute for Contemporary Art, and dozens more, all free to UArts students.

SHOPPING AND RESTAURANTS ⇨ in Center City (upscale), on South Street (offbeat), in Manayunk and Chestnut Hill (hip and quaint, respectively).

SPECTACLES ⇨ Welcome America, the nation's largest 4th of July celebration; PrideFest America, its largest gay and lesbian celebration; the Mummers Parade, a kaleidoscope of sequins and banjoes; the Flower Show, a week of springtime each winter.

SPORTS ⇨ all of the pro sports, big-time college teams, plus unique events: the US Pro Cycling Championship, the Dad Vail Regatta, ESPN's X Games, and often, the Army-Navy game.

LOCAL FLAVOR ⇨ Reading Terminal Market and the 9th Street Italian Market, each a symphony of sights, smells, and savory snacks.

CREATIVE PHILADELPHIA

LIVED AND WORKED Marian Anderson, Mary Cassatt, John Coltrane, Thomas Eakins, Stan Getz, Judith Jamison, Louis I. Kahn, Maxfield Parrish, Horace Pippin, Leopold Stokowski, Benjamin West, Andrew Wyeth

FILMED *Blow Out, Dressed to Kill, Philadelphia, Rocky, Taps, The Sixth Sense, Trading Places, Twelve Monkeys, Unbreakable, Witness*

RECORDED David Bowie, B.B. King, Gladys Knight and the Pips, Lou Rawls, Stevie Wonder

BROADCAST American Bandstand

SPOKE Martha Graham, inaugurating her modern dance lecture series

FOUNDED the American Institute of Graphic Arts first local chapter

ASSEMBLED one of the world's greatest collections of Impressionist and post-Impressionist art, by Dr. Albert Barnes

OPPOSITE PAGE | **CHINATOWN** | **THE CLOTHES PIN** | **ITALIAN MARKET** **ABOVE** | **PHILADELPHIA MUSEUM OF ART**

the university

Avenue of the Arts

The UArts campus stretches along and across the Avenue of the Arts, a span of Broad Street dense with theaters, hotels, and restaurants. The location offers phenomenal opportunities to experience the arts, to make professional connections, to have fun.

"I walk down this street and I'm stunned at how lucky we are. How many cities outside New York have a theater district like this—this vibrant and concentrated?"

GENE TERRUSO
THEATER

HAMILTON HALL
The heart of the campus, home to classrooms, galleries, offices, and Café U. of A.

RESIDENCE HALLS
Four residential buildings, each with apartment style units: Furness Hall and 1500 Pine Street, both just west of Broad Street, and 311 Juniper Street and 1228 Spruce Street, both just east of Broad.

ANDERSON HALL
The nine-story home to most College of Art and Design departments and Greenfield Library.

CHAMBERS-WYLIE CHURCH
A church that is also a performance space.

KIMMEL CENTER FOR THE PERFORMING ARTS
The brand new $255 million home to the Philadelphia Orchestra, Philadanco, and other groups.

UARTS DANCE THEATER
A 200-seat performance space.

MERRIAM THEATER
A beautifully restored 1,600-seat theater, the major performance space for UArts dance, music, and theater students and a frequent stop for touring Broadway shows. On the floors above: the School of Music.

ACADEMY OF MUSIC
Historic main stage for the Pennsylvania Ballet and The Opera Company of Philadelphia.

WILMA THEATER AND PRINCE MUSIC THEATER
Two of the active professional theaters on the Avenue.

TERRA BUILDING
A 17-floor state-of-the-art facility, home to the Schools of Dance and Theater, the College of Media and Communication, and the College of Art and Design's Media Arts department.

CITY HALL
Historic and architecturally magnificent.

THE "Y"
Classrooms and auditorium space.

PHILADELPHIA ARTS BANK
Once a bank, now a UArts theater.

AND TOWN

generations of Calder sculptures (in the Art Museum's Great Stair, the Logan Circle fountain, and atop City Hall)

producing theaters

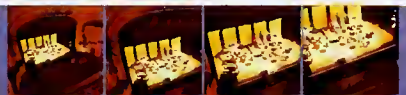
murals

college students

art galleries

major film festivals

RED = UARTS BUILDINGS



Do you understand creative risk? Do you understand commitment? 29

It's intense. Maybe I should say 'super intense.'

MANDY CARROLL
CRAFTS
ESSEX, CT

the community

It's inspiring. You're among artists of all kinds who are really into what they are doing. You draw on the creativity and spirit you see around you.

OLIVIA GROVE
INDUSTRIAL DESIGN
CINCINNATI, ON

Food can be a good replacement for sleep. I recommend a meal every six hours.

SEAN MCBRIDE
ANIMATION
BLUE BELL, PA

Do you want to belong to something special?

Every two years every student in the University is invited to take part in a tradition that's come to be known as **The Big Shot.** It's a lot like a family portrait–the loudest family portrait you'll ever pose for.

I didn't go for a costume or a sign. I'm up on the balcony, near the purple-hair person and pirate-flag guy.

STEPHANIE BROWNELL
MULTIMEDIA
AMBLER, PA

the Big Shot

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MANDY CARROLL
CRAFTS
ESSEX, CT

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CINCINNATI, ON

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SEAN MCBRIDE
ANIMATION
BLUE BELL, PA

The University of the Arts The Big Shot 2001

I think many artists like to relate on a small scale. Rather than big campus events, you have close circles of friends, and very close connections within each department. They are like extended families.

JAIME SALM
INDUSTRIAL DESIGN
MEDELLÍN, COLOMBIA

I would never have made friends like this if I hadn't gone to UArts. They've been very supportive and encouraging. I'm graduating now, and my roommates and I will still be living together. We are moving to a loft with studio space and a darkroom.

SAMANTHA COLES
PHOTOGRAPHY
HADDAM, CT

programs of study

At the heart of the UArts education is an intense and exciting experience in your chosen field. This is an interactive exploration made possible by the close, strong relationship between teacher and student. It focuses both on artistic and professional growth.

The experience in the major is enriched by the opportunity to widen your intellectual horizons through the Liberal Arts, to explore other creative areas, perhaps even completing a minor in one of them, and to encounter art and artists of many kinds throughout the University and the city.

art and design

MATT DUNN

In the College of Art and Design at UArts, you will find an educational experience that combines intensity and intimacy. The college offers a complete range of programs in the visual arts, and all of these share both exceptionally high standards and a learning environment that is supportive and personal.

Founded in 1876 in conjunction with the Philadelphia Museum of Art, the college was widely respected as the Philadelphia College of Art for nearly a century before it united with the Philadelphia College of Performing Arts to form the University of the Arts.

Today, the college offers the strength of focus of a professional art school along with the powerful perspective of a true university. As a student here, you will take roughly two-thirds of your courses in the visual arts, most in your major program, and the other one-third in the Liberal Arts. This balance reflects our goal of educating artists and designers who are not only highly skilled, but who also bring real vision to their work and a breadth of understanding.

Faculty

Our faculty are the soul of our program and the central reason for its quality. They are men and women who are active, exhibiting artists and professional designers, many of them influential in their fields. They are also skilled, caring, and dedicated teachers. In small studio classes, through a highly evolved process of individual and group critiques, they will guide and challenge you. They will help—and push—you to sharpen your skills, to develop a clear, complete sense of process, and to form and refine your personal understanding of what it means to be an artist or designer.

The Curriculum

The program begins in the freshman year with the experience of the Foundation program. Over the course of this year, students build and hone a set of fundamental visual skills and encounter the full breadth of creative disciplines we offer. They also take the core courses in writing and Modernism that are the foundation of the Liberal Arts curriculum. This is a time for students to make or confirm their choice of a major and to begin identifying the professional pathway they'd like to follow. During the sophomore, junior, and senior years, they pursue progressively advanced studies within their majors, with a strong emphasis on studio courses.

The reputation of the College of Art and Design, the outlook of our faculty, and the richness of the learning environment here are all enhanced by a range of graduate degree programs offered within the college. These span both traditional and innovative fields, and they help make this a school where state-of-the-art practices are not only studied and taught, but often defined.

For more than two decades, the college has shown particular leadership in the area of computer-mediated art and design, integrating new technologies with traditional approaches to the creative process. One of the reflections of this strength is a concentration in Digital Fine Arts, which may be completed along with any of our studio majors.

Careers

No matter which major you select, your experience will focus not only on becoming a better artist, but also on preparing for career success. Courses in professional practice will help ground you in skills such as preparing your portfolio and building contacts and in issues such as copyrights and taxes. You may take advantage of the opportunity to strengthen your preparation through an internship—with a design firm, an independent artist or craftsperson, a museum or gallery, or an arts agency or school.

You will also find your teachers to be an invaluable resource. As working professionals, they know the business of the arts and people in the arts, and will help orient and support you. Senior projects in each major mean that you will graduate not only with impressive abilities, but with a body of work to prove it.

BRYN FULMER

SAL NISTICO

In addition to educating professional artists and designers for practice, and often leadership, in their fields, the college also offers concentrations that provide excellent pathways to related careers in Art Education and Art Therapy.

Resources

The college offers excellent facilities to support all of its programs, in an environment rich with opportunities to encounter art and artistic inspiration.

The studios, shops, labs, galleries, and libraries of the college are housed in Hamilton Hall, the Terra Building, and Anderson Hall, our nine-story studio building. The variety of studios and equipment span a broad range: woodworking and metal shops, including a foundry; printmaking shops and digital pre-press labs; fine arts, crafts, design, and film/animation studios; and digital imaging labs. Four gas and several electric kilns are available for work in ceramics, as is a forge for sculpture. A large weaving shop offers dozens of looms and a dyeing room. A nineteenth-century carriage house has been converted into a sky-lit figure-modeling studio for sculpture students. Facilities supporting work in film, video, photography, and animation are extensive and superb.

The college sponsors an active program of exhibitions that bring the work of nationally recognized designers, artists, and craftspeople to our major galleries throughout the year. In addition, nearly every program in the college has its own gallery where exhibitions of work by established and emerging artists, faculty, students, and alumni, are mounted.

As a home for students of the visual arts, Philadelphia offers nearly unsurpassed opportunities to encounter firsthand great works of the past and present, both at its many world-class museums and at its 75 active galleries. In addition, New York is less than two hours away by train, and Washington, under three.

THERESA CHO

College of Art and Design Programs of Study

Bachelor of Fine Arts
Animation
Crafts: ceramics, fibers, metals, wood
Film/Video
Film/Animation
Graphic Design
Illustration
Painting/Drawing
Photography
Printmaking/Book Arts
Sculpture

Bachelor of Science
Industrial Design

Concentrations
Art Education
Art Therapy
Digital Fine Arts

Pre-Certification Program
Art Education

Minors
Animation
Drawing
Film/Video
Book Arts/Printmaking
Figurative Illustration
Photography
Studio Photography
Typography

Master of Arts
Art Education
Museum Communication
Museum Education

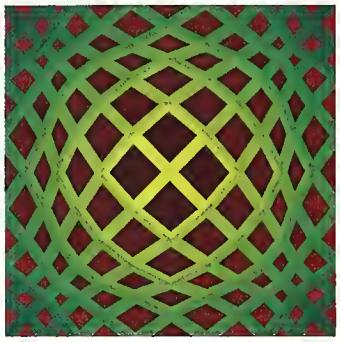
Master of Arts in Teaching
Visual Arts

Master of Fine Arts
Book Arts/Printmaking
Ceramics
Museum Exhibition Planning and Design
Painting
Sculpture

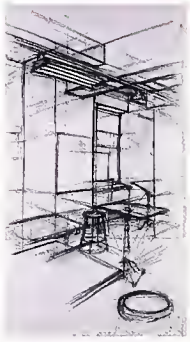
Master of Industrial Design

Postbaccalaureate Certificate Program
Crafts

LAURA D'ANGELANTONIO



JAMIE CONNOLLY



SOPHIA FARNETTI

KEAGAN MAYNOR

FOUNDATION

The first-year experience at UArts provides all art and design students with a set of powerful abilities in visual perception, expression, and image- and object-making that form the foundation for their future work. Through the Foundation experience, you will learn to see the world as visual artists do and to communicate your vision through the skills of drawing and design.

Foundation is a time for discovery. You will examine your strengths and talents, possibly finding new and unexpected ways to apply them. You will gain exposure to each of the departments in the college, so that you can decide the major you would like to pursue or confirm the decision you've already made. This exposure occurs as representatives from each department make presentations to Foundation students, as you visit orientation programs offered by the departments, and as you choose your elective courses. It also happens less formally through contact with the Foundation faculty, who are themselves practicing painters, sculptors, designers, and artists in other specialties.

Our faculty are, in fact, the central strength of the Foundation program. Not only are they exhibiting artists, professionally engaged; they are also deeply committed teachers who have chosen to work specifically with young artists at the beginning of their educations.

Foundation coursework includes Two-Dimensional Design, Three-Dimensional Design, Drawing, and Time and Motion, which introduces the time-based principles of art forms such as animation, film, and video. The curriculum has exceptional breadth; it encompasses a great range of materials, techniques, skills, and tools. Our students work in two dimensions and three dimensions using many media: they shoot and edit video, they model and cast, and they construct works in metal and wood.

The program is also distinctive for its interconnections. Students do not simply encounter a varied menu of lessons and ideas here; they advance through a coherent, sequenced course of study. They see linkages form between projects in different classes, and ideas build one upon another. The result is a rich, integrated experience.

ANIMATION

Our program approaches animation as a fine art. Students' work ranges from experimental and mixed media to character animation, and we offer instruction in traditional hand-drawn animation, computer animation, and under-the-camera animation (painting-on-glass, clay-on-glass, sand animation, and cut-out animation). This broad base allows you to explore your own vision and serves as a strong preparation for your professional career.

The quality of the program is reflected in the consistent success of our seniors in winning highly competitive internships from The Academy of Television Arts and Sciences, as well as by the significant grant funding the department has received. Our alumni are working in the animation industry in Los Angeles, as well as in interactive media on the East Coast.

Faculty in the program, all accomplished working professionals, represent diverse styles and interests. They range from an Emmy Award winner whose work is frequently seen on public television, to a computer animator who has been exploring the electronic arts since the 1970s and whose work has been exhibited by the Philadelphia Museum of Art and the Museum of the Moving Image in New York, to an independent filmmaker credited with special effects prop work in the feature film *Dogma*. In addition, the program is enriched by the opportunity to meet and interact with many excellent visiting artists.

In the sophomore year, students are immersed in the techniques of drawn and under-the-camera animation; they are introduced to computer animation and to live-action film; and they complete two 30-second films with sound. In the junior year, they work on more advanced drawn animation assignments with the option of pursuing either character animation or experimental animation assignments; they are introduced to the business aspects of the profession, from writing grants to seeking distribution; and they complete a one-minute film. The senior year culminates with a two-to-five-minute 16 mm film, completion of which allows students to enter film festivals and begin to build professional reputations.

Throughout their experience, students make use of extensive, excellent facilities both for hand-drawn animation and in our computer animation lab.

In addition to the major in Animation, a five-course minor in Animation Drawing is also available to majors in other disciplines. There is also a dual Film/Animation major that requires 132 credits for completion.

CRYSTAL AREY

DAVE VANALLAN

DON LOWING

STEVE OLSZEWSKI

JUSTIN McMILLAN

ANIMATION

	FALL	SPRING
FOUNDATION YEAR		
Drawing	3	✖
Two-Dimensional Design	3	✖
Three-Dimensional Design	3	✖
Time and Motion	-	✖
Studio Elective	1.5	1.5
First-Year Writing I&II	3	3
Introduction to Modernism I&II	3	3
SOPHOMORE YEAR		
Introduction to Film I&II	3	3
Introduction to Animation I&II	3	3
Computer Animation I	-	3
Figure Drawing for Animators	3	-
Narrative Cinema I&II	3	3
Art History Survey I&II	3	3
JUNIOR YEAR		
Junior Animation Workshop I&II	3	3
Computer Animation II	3	-
Sound Design & Technology	3	-
Moving Art	-	3
Studio Electives	-	6
Liberal Arts	6	3
SENIOR YEAR		
Senior Animation Workshop I&II	3	3
One of the following:	3	-
[Time: A Multidisciplinary Seminar		
[Writing for Film		
Film Forum	-	3
Electives	3	3
Liberal Arts	6	6

✖ *Choose three of these four courses, each of which carries three credits.*

CRAFTS

	FALL	SPRING
FOUNDATION YEAR		
Drawing	3	✖
Two-Dimensional Design	3	✖
Three-Dimensional Design	3	✖
Time and Motion	-	✖
Studio Elective	1.5	1.5
First-Year Writing I&II	3	3
Introduction to Modernism I&II	3	3
SOPHOMORE YEAR		
Projects I	3	3
Media-specific Crafts Courses	6	3
Studio Electives	-	3
Art History Survey I&II	3	3
Liberal Arts	-	3
JUNIOR YEAR		
Crafts Projects II	3	3
Media-specific Crafts Courses	6	3
History of Crafts	3	-
Studio Electives	3	3
Liberal Arts	-	6
SENIOR YEAR		
Crafts Projects III	3	3
Media-specific Crafts Courses	3	3
Studio Electives	3	6
Liberal Arts	6	3

✖ *Choose three of these four courses, each of which carries three credits.*

FILM/VIDEO

	FALL	SPRING
FOUNDATION YEAR		
Drawing	3	✖
Two-Dimensional Design	3	✖
Three-Dimensional Design	3	✖
Time and Motion	-	✖
Studio Elective	1.5	1.5
First-Year Writing I&II	3	3
Introduction to Modernism I&II	3	3
SOPHOMORE YEAR		
Introduction to Film I&II	3	3
Introduction to Photography I	3	-
Introduction to Animation I	-	3
Electives	3	-
Narrative Cinema I&II	3	3
Art History Survey I&II	3	3
Liberal Arts	-	3
JUNIOR YEAR		
Junior Cinema Production I&II	3	3
Writing for Film	3	-
Film Forum: Selected Topics	-	3
Film Sound	3	-
Media Technology	-	3
Studio Electives	-	3
Liberal Arts	6	3
SENIOR YEAR		
Senior Cinema Production I&II	3	3
Time: A Multidisciplinary Seminar	3	-
Internship	-	3
Studio Electives	3	6
Liberal Arts	6	3

✖ *Choose three of these four courses, each of which carries three credits.*

CRAFTS

The field of crafts offers widely diverse and highly satisfying opportunities for artists who are inspired by the sense of touch, by working in three dimensions, and by an intimate interaction with their materials. Craftspeople express themselves through a broad range of natural and man-made materials such as porcelain, ebony, silk, bronze, glass, and linen. They shape original work that may serve a particular function, such as furniture or jewelry, or be purely expressive fine art work for gallery exhibition. They practice their art independently in the studio, supervising small groups of employees, or designing for industry.

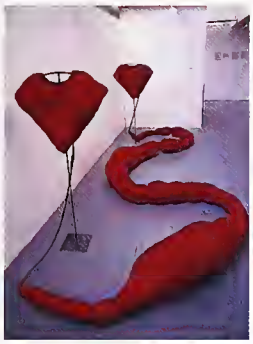
UArts offers not only one of the most highly regarded undergraduate crafts programs in the country, but also the opportunity to study and live in one of its most exciting centers for craftswork, Philadelphia. The city has a large community of active craftspeople, a vibrant gallery scene, and an appreciative audience of collectors. Highlights include Helen Drutt: Philadelphia and the Snyderman Gallery, two of the premier crafts venues in the country; the Clay Studio and Fabric Workshop, centers of activity for local and visiting artists; and the Philadelphia Museum of Art's Craft Show and the Philadelphia Furniture show.

Faculty in our program are practicing craftspeople with national or international reputations for their work. In addition, visiting artists frequently give lectures and conduct workshops and critiques. The department combines very high standards of achievement with a warm, supportive atmosphere.

An innovative curriculum allows you to design a program that reflects your particular interests and goals. The department offers courses in ceramics, fibers, jewelry, metalsmithing, wood, furniture, glass, and paper. You may choose to specialize in one of these media or to follow an interdisciplinary approach.

The program focuses strongly on preparing our graduates for professional success. They learn what they need to enter the profession as craftspersons or designers, to become entrepreneurs, or to attend the graduate schools of their choice. They find a range of internship opportunities with studio artists, production artists, designers for industry, museum professionals, and restoration and conservation specialists.

KEIZO TZUKADA



HYUN JOO CHUNG

HILARY ARAI

JEWELIE GALLO

FILM/VIDEO

As a student in our program, you will learn the essentials of all phases of film and video production, including cinematography, editing, sound, and image manipulation. You will build a strong background in criticism, theory, and the history of film and video, and you will acquire the information and skills needed for success as an independent media artist in both live-action and animation.

The faculty in our program are an outstanding and diverse group of active filmmakers. They include a recipient of NEA grants and Guggenheim Fellowships whose work has been featured at the Museum of Modern Art in New York and as part of the Whitney Biennial Exhibition; an Academy Award-nominated independent filmmaker and master AVID editor; and the founder, director, and curator of the Black Maria Film Festival, recently honored by The Academy of Motion Picture Arts and Sciences. The program is also enriched by the participation of excellent visiting artists.

During the sophomore year, students concentrate on the principles of shooting and editing for both video and film, and study lighting, basic sound and recording techniques, multiple projection, and experimental image and time manipulation. As juniors, they become involved with production techniques starting from the script through budgeting, script breakdown, camera and video work, synch-sound, editing, and the finished release print. As seniors, they work with significant independence, producing an original film for screening.

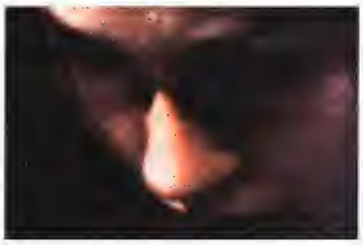
By gaining a solid preparation in craft, our graduates have an excellent opportunity to enter the profession as freelance editors, sound recordists, cinematographers, technicians, animators, screenwriters, and directors. They have received recognition for their work at national film and video festivals, and a number have gone on to advanced study at prestigious graduate schools. Many of our alumni work in independent production houses in both film and video.

As a student in the department, you will have access to exceptional equipment and resources, including specially designed film and stop-action animation shooting studios, audio studios, film and sound editing facilities, an audio/video transfer dub room, and on-line and off-line video editing suites.

In addition to the Film/Video major, a five-course minor in Film/Video is available to majors in other disciplines. There is also a dual Film/Animation major requiring 132 credits.

LAUREN CRIST

ROBIN AGRE



MARK MARINACCIO

GENEVIEVE OKUPNIAK

GRAPHIC DESIGN

	FALL	SPRING
FOUNDATION YEAR		
Drawing	3	✱
Two-Dimensional Design	3	✱
Three-Dimensional Design	3	✱
Time and Motion	-	✱
Studio Elective	1.5	1.5
First-Year Writing I&II	3	3
Introduction to Modernism I&II	3	3
SOPHOMORE YEAR		
Letterform Design	3	-
Descriptive Drawing A&B	3	3
Typography Fundamentals	-	3
Design Systems A&B	3	3
Production/ Electronic Media I	-	1.5
Studio Electives	3	1.5
Art History Survey I&II	3	3
JUNIOR YEAR		
Typography Emphasis A&B	3	3
Communication Studio A&B	3	3
Production/ Electronic Media II	1.5	-
Digital Interactive Techniques	1.5	-
Electives	1.5	1.5
History of Communication Design	3	-
Liberal Arts	3	6
SENIOR YEAR		
Design Studio A	3	-
Design Studio B: Senior Degree Project	-	3
Problem Solving A&B	3	3
Electives	3	3
Liberal Arts	6	6

✱ *Choose three of these four courses, each of which carries three credits.*

GRAPHIC DESIGN

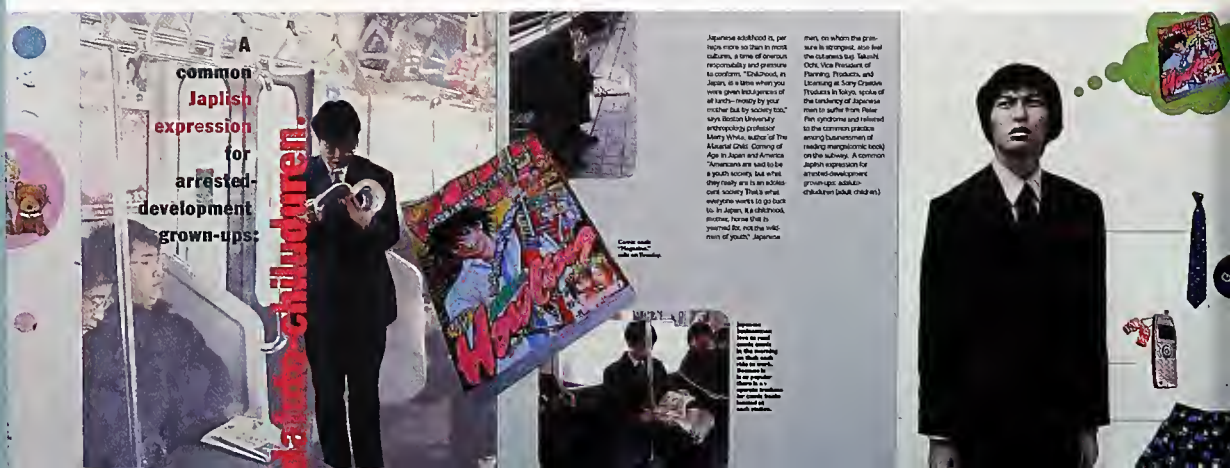
Graphic designers are visual communicators and problem solvers. They apply their skills wherever text and images are used to present information, to command attention, and to help organize our world—whether it's on a magazine cover, a Web site, a package on a store shelf, or the tail of an aircraft. Graphic design calls on the visual imagination and on aesthetic sensitivity, but just as important, it demands the power of critical analysis.

Over a prestigious 35-year history, the Graphic Design program at UArts has prepared its graduates with precisely this complex set of skills. The program reflects a dedication to traditional design methods, an interest in new technologies, and a commitment to integrating the two. As a student here, you will develop skills of the eye, hand, and mind, learning to explore and create original solutions through hand-drawing as well as digital media.

The program reflects a European influence merged with the current of American design. It focuses strongly on process and is shaped by exceptional teaching. Our faculty are graduates of some of the finest educational institutions in the world and are highly accomplished professionals. They include a core of dedicated, full-time teachers with many years of experience, as well as newer members who bring insight into the latest design applications in the field.

The curriculum comprises a carefully structured sequence of studio classes. Students progress from investigation of theoretical principles in the Foundation and sophomore years to application of that knowledge in the junior and senior years. All students receive an exceptionally strong grounding in drawing, image translation, typography, photography, and digital media. The experience

JUNKO ITO



culminates in the senior project, a meaningful design investigation proposed by the student.

Graduates of our program have enjoyed significant success, and their influence is reflected in current directions in professional practice. Alumni have been on the design teams for the Olympic games, developed signage systems for the Museum of Modern Art and the Louvre, and contributed to new visual identities for Northwest Airlines, British Petroleum, Texaco, and Unisys. Our graduates are hired by design studios, corporations, architecture firms, computer graphics and software development groups, government agencies, museums, film studios, and ad agencies. A substantial number eventually become owners or partners in their own firms.

In addition to the major in Graphic Design, the department offers a minor in Typography in conjunction with the Electronic Media Department.

RENEE CASCARINA

VICKY LEE

MEGAN GRAND

A day in the life of an **Art and Design** student

DARA PAOLETTI, SENIOR, CRAFTS

AT THURSDAYS

This is my day with most hours in class. The rest of the week I'm busy, but it's often working on my own.

LIVING ROOM

Most of what I do are projects in the studio, so that's where I spend a lot of hours, specifically at my bench in the metals area.

BED

I will go out to clubs or catch a band, but that's mostly on weekends. During the week school is my focus.

8:00
Roll out of bed, grab breakfast from the no-name convenience store on the way to class

8:30-11:30
Projects III, senior thesis studio class, with Alec Karros and Susie Brandt

For the most part, this class involves independent work. The instructors stop by to check on your progress and give guidance. It's more like a mentoring situation than typical teaching. Now and then we get together for a crit to review everyone's finished projects.

11:30-1:00
Stop back at the apartment for a lunch break, hang with the cat

1:00-4:00
Projects III, continued

4:00-5:30
History of Crafts, with Robin Rice

We look at different movements and periods in crafts in last 150 years or so. I particularly like art nouveau and anything involving ironwork—my concentration is metals.

5:30-7:00
Head home, have dinner (usually spaghetti, pizza, or a veggie hoagie)

7:00-10:00
Go to my work-study job as classroom helper for a continuing ed. Metalwork course

10:00
Go home and crash or stay in the studio and do a little more work

11:00 OR 12:00
Sweet dreams

ILLUSTRATION

	FALL	SPRING
FOUNDATION YEAR		
Drawing	3	✖
Two-Dimensional Design	3	✖
Three-Dimensional Design	3	✖
Time and Motion	-	✖
Studio Elective	1.5	1.5
First-Year Writing I&II	3	3
Introduction to Modernism I&II	3	3
SOPHOMORE YEAR		
Pictorial Foundation	3	3
Figure Anatomy	3	3
Typography	3	-
Photo for Illustrators	-	3
Art History Survey I&II	3	3
Liberal Arts	3	3
JUNIOR YEAR		
Illustration Methods	3	3
Design Methods	3	-
Figurative Communication	3	-
Figure Utilization or Sequential Format	-	3
Studio Electives	3	3
Liberal Arts	3	6
SENIOR YEAR		
Illustration	3	3
Senior Portfolio	3	3
Electives	3	6
Liberal Arts	6	3

✖ *Choose three of these four courses, each of which carries three credits.*

INDUSTRIAL DESIGN

	FALL	SPRING
FOUNDATION YEAR		
Drawing	3	✖
Two-Dimensional Design	3	✖
Three-Dimensional Design	3	✖
Time and Motion	-	✖
Studio Elective	1.5	1.5
First-Year Writing I&II	3	3
Introduction to Modernism I&II	3	3
SOPHOMORE YEAR		
Studio 1: Projects	3	3
Studio 2: Techniques	3	3
Design Issues Seminar	-	3
Materials and Processes Seminar	3	-
Electives	-	3
Art History Survey I&II	3	3
Liberal Arts	3	3
JUNIOR YEAR		
Studio 3: Projects	3	3
Studio 4: Techniques	3	3
Design Semantics Seminar	3	-
Human Factors Seminar	-	3
Electives	3	-
Liberal Arts	6	6
SENIOR YEAR		
Studio 5: Projects	3	3
Studio 6: Professional Communication	3	3
Design Theory Seminar	3	-
Design Practice Seminar	-	3
Electives	-	3
Liberal Arts	6	3

✖ *Choose three of these four courses, each of which carries three credits.*

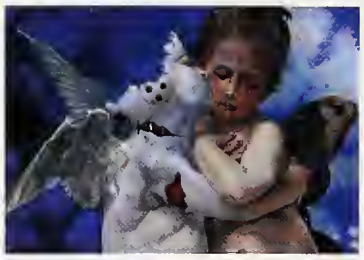
ILLUSTRATION

Our program in Illustration will guide you in becoming a powerful image-maker and communicator, giving visual form to ideas, stories, and information. It prepares you for success in a field offering a tremendous diversity of opportunities, including work for magazines, newspapers, children's books, graphic novels, advertisements, interactive computer games, CD covers, packaging, posters, greeting cards, television, and Web sites.

Expanding on illustration's rich history, our students work in both traditional and experimental media. This includes the full spectrum of drawing and painting techniques as well as digital, graphic design-based, and three-dimensional processes. Small classes encourage our students to develop close relationships with faculty and peers. Faculty are all practicing professionals who work together to provide a cohesive, rich experience that helps students grow as artists and prepare for professional success.

As part of this preparation, the department organizes a portfolio day each year at the Society of Illustrators in New York, allowing our seniors to share their work with art directors and artists' representatives. It also publishes

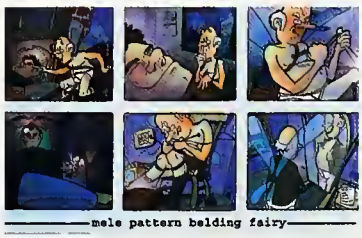
SEBASTIAN DEFERRARI



DAVID SEIDMAN

RUSSEL MACKEL

PETER B. KELSEY



The University of the Arts Illustration Portfolio, a collection of full-color promotional cards of our students' work, distributed throughout the industry. The department is extremely proud of our students' success in major national competitions, such as those sponsored by the Society of Illustrators, and *Print* and *CMYK* magazines.

UArts' many accomplished Illustration graduates include Stan and Jan Berenstain, creators of the Berenstain Bears children's books; Jerry Pinkney, recipient of two Caldecott Honors and three Coretta Scott King Awards for best illustrated children's book of the year; and Charles Santore, one of the most successful illustrators in the country and recipient of the Hamilton King Award from the Society of Illustrators for his life's work.

Other graduates have found success and recognition in editorial illustration, advertising, graphic novels, and three-dimensional illustration, working in media ranging from watercolor, to digital illustration, to painted glass. Their work has been published by such prestigious organizations as *Time*, *The New Yorker*, *Newsweek*, and Random House.

Qualified students majoring in other departments may elect the five-course minor in Figurative Illustration.

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INDUSTRIAL DESIGN

Traditionally, industrial design has given shape to manufactured objects, from cars to computers to tableware. In doing so, it has largely determined the style of contemporary life. At UArts, however, we believe the vision of industrial design should be even more ambitious and its impact more profound.

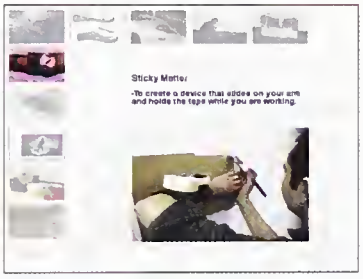
We recognize that new products are not the answer to every problem the designer faces, and that design for industry is no longer the industrial designers' only role. Rather than simply styling products, we look to apply the problem-solving power of design in the broadest and most imaginative way possible, considering society's needs and the resources available, and seeking to bring the two together with imagination and skill.

In a recent senior thesis project, one team conceived and marketed an environmentally friendly line of bowls and stools. Their product was made from an underutilized form of paper pulp, manufactured by a company struggling with its existing product line, and sold to enthusiastic buyers at a real profit.

Initial coursework in the program introduces students to basic design, communication, and collaboration processes, including

DAN KUSHNER, JAMIE SALM, MIKE ANDRULEWICH

KATHRYN LUDWIG



SCOTT REEVES

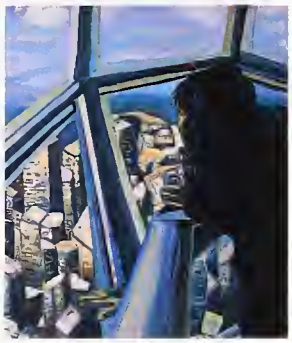
ANDEE MAZZOCCO

computer-aided design and model-making. Later, they begin to develop and apply theory and knowledge to functional design problems, many brought into the studio from industry. Emphasis shifts in the final semesters to integrating the complete design process, and in the senior year, students work with a client on a significant thesis project.

Work is highly collaborative and interdisciplinary in its inspiration: our students draw insight from high technology, fine arts, industrial production, architecture, crafts techniques, and contemporary culture. Visiting designers bring knowledge of current design and manufacturing processes, and students visit sites in industry to observe these processes firsthand.

The program focuses strongly on career readiness, specifically on portfolio preparation and on information-gathering and business development skills. Graduates are prepared for a broad range of opportunities, including work with consulting design firms, corporate design staffs, manufacturing facilities, exhibit houses, retailers and advertisers, research organizations, museums, educational institutions, and government agencies.

CLAUDIA CRISAN



LAUREN DELISI

JOSEPH ZVEJNIEKS

VICTORIA KEDDIE

PAINTING/ DRAWING

As a student in the Painting/ Drawing program, you will develop the abilities required both to grow as an artist and to advance as a working professional. These include highly-honed studio skills and a mature critical intelligence. At the heart of our program is a rigorous studio experience, through which you will come to understand the breadth of art in both traditional and contemporary forms and gain an increasing authority in your own work.

At the outset, coursework focuses on basic working methods and concepts. Painting/Drawing is offered through the Fine Arts Department, and in the sophomore year, students are also introduced to the media and forms of the other fine arts disciplines: sculpture and printmaking/book arts.

In the junior and senior years, working in their own designated studio spaces, they continue to build aesthetic judgment and begin to develop and refine their personal vision—as well as a professional working routine. In the final semester of the senior year, they complete a thesis project, which culminates in an exhibition of a coordinated body of work.

The faculty in our program are accomplished and actively exhibiting professional artists who represent a diversity of artistic work and aesthetic attitudes. Through studio instruction, dialogue, and critique, they will guide you in your creative development, seeking to instill a habit of self-instruction that will serve you far beyond your time at the University.

The department's own gallery exhibits the work of faculty, students, alumni, and invited artists, and studio activity is augmented by lectures, symposia, seminars, visiting artists, and field trips to museums and galleries.

Our fine arts graduates find career opportunities as professional exhibiting artists, curators and gallery personnel, and critics. Students of painting/drawing have also applied their talents as mural and portrait painters, decorative artists, graphic designers, set designers, and as teachers at the elementary, secondary, and university levels.

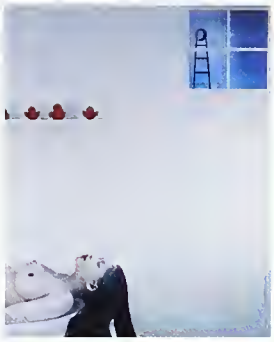
PHOTOGRAPHY

Our program in Photography will guide you in becoming a skilled visual communicator—growing in creativity and inventiveness and building a solid technical competency. It emphasizes both the artistic potential of the photographic medium and the importance of a strong preparation for professional success.

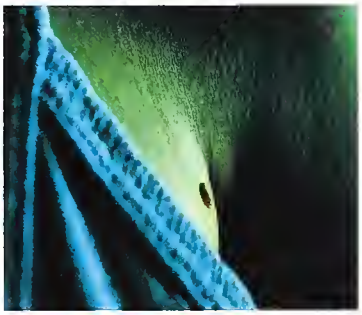
The program includes coursework on photographic criticism and photo history, an emphasis on critical thinking and self-expression, and, at an advanced level, the opportunity to pursue specialized interests such as portraiture, studio and documentary photography, multi-image production, or photo-illustration. Professional practice classes taught by established commercial photographers can help you prepare more fully for a career in applied photography.

During the sophomore year, students develop a solid foundation in the craft and essential concepts of descriptive photography and learn the use and control of traditional black-and-white and color printing materials. In the junior year, they study large-format photography, studio practice, and artificial lighting, and also explore forms beyond the traditional photographic print, such as

REBECCA STAPLEFORD



JUSTIN PEKERA



LIBBY SAYLOR

CELESTE GIULIANO

PAINTING/ DRAWING

FOUNDATION YEAR		
Drawing	3	✖
Two-Dimensional Design	3	✖
Three-Dimensional Design	3	✖
Time and Motion	-	✖
Studio Elective	1.5	1.5
First-Year Writing I&II	3	3
Introduction to Modernism I&II	3	3
SOPHOMORE YEAR		
Sophomore Painting	3	3
Drawing: Form and Space A	3	-
One of the following:	3	-
Sculpture I		
Relief Monotype		
Screen/Etching		
One of the following:	-	3
Drawing: Form and Space B		
Introduction to Figure Modeling		
Concepts/Works on Paper		
Art History Survey I&II	3	3
Liberal Arts	3	3
JUNIOR YEAR		
Attitudes/Strategies	3	-
Junior Painting A&B	3	3
Junior Drawing	3	-
Electives	3	3
Liberal Arts	6	6
SENIOR YEAR		
Senior Painting	3	4.5
Drawing References	3	-
Senior Fine Arts Seminar	-	1.5
Electives	6	6
Liberal Arts	3	3

✖ *Choose three of these four courses, each of which carries three credits.*

PHOTOGRAPHY

	FALL	SPRING
FOUNDATION YEAR		
Drawing	3	✖
Two-Dimensional Design	3	✖
Three-Dimensional Design	3	✖
Time and Motion	-	✖
Studio Elective	1.5	1.5
First-Year Writing I&II	3	3
Introduction to Modernism I&II	3	3
SOPHOMORE YEAR		
Introduction to Film I	3	-
Introduction to Photography I&II	3	3
Color Concepts	-	3
Studio Electives	3	3
History of Photography	3	-
Art History Survey I&II	3	3
Liberal Arts	-	3
JUNIOR YEAR		
Junior Photo Workshop I&II	3	3
Basic Studio I&II	3	3
Digital Photography Workshop	3	-
Critical Issues in Photography	-	3
Studio Electives	-	3
Liberal Arts	6	3
SENIOR YEAR		
Senior Photo Workshop I&II	3	3
One of the following:	-	3
Selected Topics: Photo		
Internship		
Professional Practices		
Senior Photography Seminar	3	-
Electives	3	6
Liberal Arts	6	3

✖ *Choose three of these four courses, each of which carries three credits.*

PRINTMAKING/ BOOKARTS

	FALL	SPRING
FOUNDATION YEAR		
Drawing	3	✖
Two-Dimensional Design	3	✖
Three-Dimensional Design	3	✖
Time and Motion	-	✖
Studio Elective	1.5	1.5
First-Year Writing I&II	3	3
Introduction to Modernism I&II	3	3
SOPHOMORE YEAR		
Drawing: Form and Space A	3	-
Relief/Monotype	3	-
Screen/Etching	-	3
Sophomore Painting	3	-
Sculpture I	-	3
One of the following:	-	3
Drawing: Form and Space B		
Figure Modeling		
Concepts/Works on Paper		
Art History I&II	3	3
Liberal Arts	3	3
JUNIOR YEAR		
Attitudes/Strategies A&B	3	3
Lithography	3	-
Printmaking Workshop	-	1.5
Print Study Seminar I	1.5	-
Book Arts: Concepts and Structure	-	3
Electives	3	3
Liberal Arts	6	6
SENIOR YEAR		
Printmaking: Advanced Workshop	3	-
Print Study Seminar II	1.5	-
Thesis Workshop	-	3
Senior Fine Arts Seminar	-	1.5
Related Arts Electives	6	6
Liberal Arts	3	3

✖ *Choose three of these four courses, each of which carries three credits.*

SCULPTURE

	FALL	SPRING
FOUNDATION YEAR		
Drawing	3	✖
Two-Dimensional Design	3	✖
Three-Dimensional Design	3	✖
Time and Motion	-	✖
Studio Elective	1.5	1.5
First-Year Writing I&II	3	3
Introduction to Modernism I&II	3	3
SOPHOMORE YEAR		
Sculpture I	3	3
Figure Modeling	3	-
One of the following:	3	-
Sophomore Painting A&B		
Relief/Monotype		
Screen/Etching		
One of the following:	-	3
Drawing: Form and Space		
Figure Modeling		
Concepts/Works on Paper		
Art History I&II	3	3
Liberal Arts	3	3
JUNIOR YEAR		
Attitudes/Strategies	3	3
Theories of Structure	1.5	-
Sculpture Electives	1.5	3
Electives	3	3
Liberal Arts	6	6
SENIOR YEAR		
Sculpture III	3	3
Senior Fine Arts Seminar	1.5	-
Sculpture Electives	1.5	3
Electives	6	6
Liberal Arts	3	3

✖ *Choose three of these four courses, each of which carries three credits.*

digitized photography, antique non-silver processes, print surface-alteration, and the photographic book. In the senior year, they produce a thesis, an independent body of photographic artwork of their own choosing and direction.

Our faculty are highly respected practicing photographers. Their work has been widely published in books and periodicals, including *The New York Times Magazine*, *Fortune*, *Esquire*, *Time*, *Newsweek*, and *Details*. It can be found in the collections of numerous museums, including the Museum of Modern Art and The Metropolitan Museum of Art in New York and The National Museum of Art at the Smithsonian.

Our alumni have pursued creative careers in photo-journalism, commercial studio work, architectural photography, special effects, free-lance photography, and gallery work. In recent years, they have pursued graduate studies at some of the most prestigious programs in the country. Among our particularly distinguished alumni are advertising and fashion photographers Irving Penn and Wayne Mazer, fine art photographers George Krause and Zeke Berman, documentary and journalistic photographer David Graham, gallery owner Catherine Edelman, noted jazz photographer Herb Snitzer, and photographer-curator Deborah Willis, who was recently awarded the MacArthur Foundation Fellowship.

In addition to the major in Photography, two five-course minors are available to majors in other disciplines: Photography, which stresses a fine arts approach; and Studio Photography.

PRINTMAKING/ BOOK ARTS

The program in Printmaking/Book Arts prepares you to develop visual ideas and to bring these ideas to reality using a variety of multiple image-making processes. These include relief processes, etching (intaglio), lithography, metal plate, offset and waterbased screen printing, and non-silver photographic printmaking.

The faculty, who are professional artists, will introduce you to both traditional and contemporary methods and guide you in developing both technical and conceptual abilities.

Printmaking/Book Arts is offered through the Fine Arts Department, and students in the program are introduced to the media and forms of the other fine arts disciplines: sculpture and painting/drawing. Their experience is also reinforced by work in photography, graphic design, illustration, and crafts. Courses in book design and typographic design bring together the elements of paper, prints, typography, and bookbinding.

Visiting artists, guest lecturers, and field trips all enrich the learning experience, and our students use the city as an extended workshop. For instance, our Print Study Seminar is held in the Print Room at the Philadelphia Museum of Art,

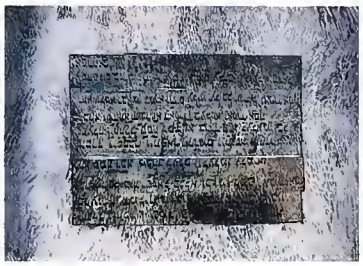
providing a unique opportunity to study original prints from the 15th through the 20th centuries.

Students find extensive facilities for waterbased screenprinting, stone and plate lithography, etching and non-silver photographic processes, as well as a bookbinding room, a letterpress studio, and an offset lithography press room with a Davidson 901 offset press. The University's Borowsky Center for Publication Arts is equipped with a Heidelberg KORS offset press and full darkroom for experimental and production printing of student, faculty, and visiting artist works.

Our fine arts graduates find career opportunities as professional exhibiting artists, curators and gallery personnel, and critics. Students in Printmaking/Book Arts have also applied their talents as bookbinders, paper and book conservators, graphic designers, commercial printers, and as teachers at the elementary, secondary, and university levels.

Students from other disciplines may be interested in pursuing a minor in Book Arts.

JILL BAGLIERI



ELIZABETH ANN GROSS

CARRIE GALBRAITH

PATRICIA B. SILVA

WILLIAM TODD

SCULPTURE

Sculpture reflects one of the deepest impulses of artistic endeavor and offers truly diverse challenges to working artists, who are called upon to create works that range in scale from coins to monuments. Usually working as independent artists, sculptors make objects for exhibition and sale, or work on commission for architects and planners.

The Sculpture program at UArts offers you instruction and experience in both the traditional and the most innovative aspects of the art. Resources are available for work in clay, wood, stone, ferrous and nonferrous metals, plaster, wax, and plastic.

Our educational goal is to provide a sound, balanced exposure to the formal, technical, and intellectual aspects of sculpture, preparing students for continued growth beyond the undergraduate years. The curriculum is carefully designed to provide both disciplined instruction and time for individual creative development.

At the introductory level, courses cover the fundamentals of sculpture and technical procedures in a variety of materials. Sculpture is offered through the Fine Arts Department, and as part of experience in the sophomore year, students are also introduced to the media and forms of the other

fine arts disciplines: painting/drawing and printmaking/book arts. At the advanced level, students may choose to specialize, and they are increasingly expected to initiate and complete works reflecting their own artistic interests under critical supervision.

Faculty members in the program—themselves practicing fine artists—represent a variety of backgrounds. Each brings different insights to a process of instruction and critique that is highly individual and personal.

Our studio and shop facilities are comprehensive and include air tools for carving, a foundry for bronze and aluminum casting, a wood and fabricating shop, a complete metal shop for forging and welding, and a mold-making shop.

Our fine arts graduates find career opportunities as professional exhibiting artists, curators and gallery personnel, and critics. Students of sculpture have also applied their talents as set designers, mold-makers, cinematic prop makers, special effects artists, and as teachers at the elementary, secondary, and university levels.

LEE DURWOOD

MEGAN BESECKER

DOUG FREEMAN

TAKATOMO TOMITA

CONCENTRATIONS AND MINORS

The College of Art and Design offers seven minor programs, which may be completed in addition to a major in another discipline: Animation Drawing, Book Arts, Figurative Illustration, Film/Video, Photography, Studio Photography, and Typography.

In addition, the college offers three special concentrations, each designed to be completed by students earning a BFA through one of the major programs in art and design.

Digital Fine Arts

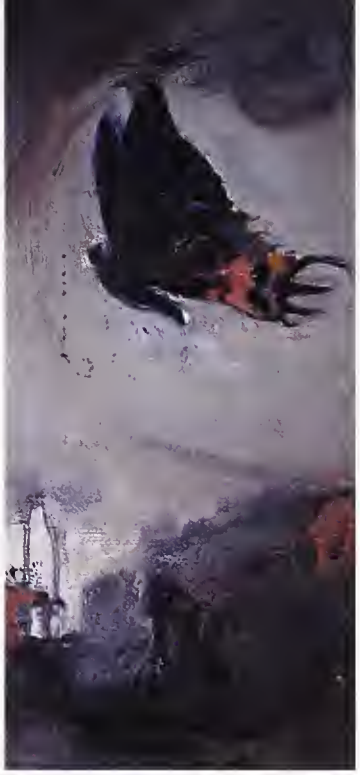
Digital Fine Arts is a five-course concentration designed for students grounded in traditional two-dimensional and three-dimensional art and design disciplines who wish to incorporate digital tools and technology to create highly personalized artistic statements. Working closely with faculty advisors, students choose courses from a variety of digitally-based offerings to meet their individual interests and needs.

Art Education Pre-Certification

The Art Education Pre-Certification Concentration provides a foundation for a career in teaching art K-12 through courses in the Art Education Department, the Liberal Arts, and studio areas and through field experiences starting in the sophomore year. The concentration prepares students for direct entry into the Postbaccalaureate Teacher Program at UArts, through which they can complete the requirements for Pennsylvania Instructional I Certificate to Teach Art K-12 in as little as one semester beyond graduation. Qualified students may also apply for the Master of Arts in Teaching Program.

Art Therapy

The Art Therapy Concentration offers an introduction to a well-respected discipline within the human services profession, which uses art as a nonverbal means of working with children and adults in psychiatric and medical settings, hospitals, schools, nursing homes, and drug and alcohol treatment clinics. The five-course concentration is focused in psychology and the behavioral sciences, and provides an excellent opportunity to explore the field, to prepare for graduate study, or to acquire a perspective valuable in other art-related professions, particularly education. The courses are taught by UArts faculty and by faculty from MCP Hahnemann University, providing an excellent preparation for MCP Hahnemann's master's degree program in Art Therapy.



C. DUERR

TOM GILBERT

MEGIN TINSMAN

MAGGIE HOBSON

media and communication

In the College of Media and Communication, students explore the ways in which art, technology, and communication come together and interact. The newest of UArts' three colleges, Media and Communication is a crossroads of performing and visual arts, writing and narrative, technology and interactivity. Students and faculty here are interested in emerging fields and new technologies. They are also interested in the impact of new perspectives on certain age-old human enterprises: creating art, sharing information, persuading audiences, and entertaining them.

Here, in small classes, students find an extremely close and supportive atmosphere, and the opportunity to shape an education that's highly individualized, reflecting their goals and interests. They also find faculty with extremely impressive credentials. As you study Communication, Multimedia, or Writing for Film and Television, you will work with men and women who are producing documentary films and marketing campaigns, who are creating multimedia art and major commercial Web sites, who are writing for network television and working in the business of entertainment—in short, people who have real achievements in precisely the areas they are preparing you to enter. They also have the time and desire to share their experience with you, to learn about your goals and dreams, and to help you grow toward them.

College of Media and Communication Programs of Study

Bachelor of Fine Arts
Multimedia

Bachelor of Fine Arts
Writing for Film and Television

Bachelor of Science in Communication
Advertising and Social Marketing
Digital Journalism
Documentary Media Production

Minor
Information Architecture

Curriculum

Studies in the college integrate many disciplines. Each of our majors focuses on a specific creative profession and the skills needed to succeed in it, but each also branches out to include other areas of study and to consider the connections between them. Each major also includes a strong Liberal Arts component. In some cases, Liberal Arts courses, like those in writing, provide skills required as part of the major, for instance, developing text for multimedia. In all cases, such courses help provide the context artists and communicators need to create their work, encounter the world, and connect with an audience.

Facilities and Resources

The College of Media and Communication is housed in the recently renovated Terra Building, where students and faculty make use of excellent facilities and equipment. Reflecting its focus on technology and creativity, the University of the Arts is a member of the New Media Centers (NMC), an organization of leading universities and corporations dedicated to innovative uses of technology. UArts is one of the few art schools worldwide to be welcomed into NMC, which includes such institutions as Cornell, MIT, and UCLA. NMC state-of-the-art digital labs are used by students throughout the college.

COMMUNICATION

In a world in which media of all kinds have an ever greater influence over people's lives, media makers have become ever more powerful and important. Our Communication Program will prepare you to be a skillful and successful media maker—and one with a critical awareness of the social and cultural impact you can have. It will also give you a cutting-edge perspective; the program focuses on developments at the forefront of the industry, where new, exciting work is happening.

In the sophomore year, students choose one of three concentrations within the major.

In Documentary Media Production, they venture out into the city with digital cameras and recorders to capture video and audio footage that they edit, script and finish to create documentaries—moving stories of real people in authentic surroundings. The program prepares graduates for careers as video and audio producers, directors, editors, or programmers, either working independently, in education, in the television industry, or in the corporate arena.

In Digital Journalism, students learn the skills of the reporter and how to apply them in creating content for on-line news sources. They are prepared to work as correspondents, writers, or editors.

EBONY NARDING & GYASI AYO KRESS

In Advertising and Social Marketing, students learn to create effective advertising, marketing, and public information campaigns with a focus on publicizing social and cultural issues. The program prepares graduates for work as creative directors, campaign managers/designers, copywriters, or project coordinators.

All three of these concentrations strike an important balance; they provide intensive, hands-on, production-oriented experience, and they support this experience with a framework of theory and critical understanding. They also provide a balance between coursework in Communication and related Liberal Arts studies.

Thanks to the emphasis on production experience—particularly through the senior project—you will develop a portfolio of work that will prove your abilities to the professional world. Two internship experiences will also help strengthen your preparation to launch your career.

[CORE CURRICULUM]

COMMUNICATION

FRESHMAN YEAR	FALL	SPRING
Sound Communication	3	-
Visual Concepts I	3	-
History of Communication	3	-
Communication, Culture, & Process	-	6
Information Concepts	-	3
Introduction to Modernism I&II	3	3
First-Year Writing I&II	3	3
SOPHOMORE YEAR		
Media Forms and Contexts I&II	4.5	4.5
Writing for Media	3	-
Documentary Photography	3	-
Observing Humans or Sociology	3	-
Advertising: Creative Concepts I	-	3
Interactive Studio I	-	3
Money Matters	-	3
Electives	3	3

STUDENTS CHOOSE ONE OF THE FOLLOWING **CONCENTRATIONS** PRIOR TO JUNIOR YEAR

ADVERTISING AND SOCIAL MARKETING

JUNIOR YEAR	FALL	SPRING
Advertising Strategy Development	3	-
Digital Journalism I	3	-
Documentary Media Production	3	-
Media Industries	3	-
Advertising: Creative Concepts II	-	3
Introduction to Public Relations	-	3
Communication Theory and Culture of the 20th Century	-	3
Liberal Arts	3	3
Electives	-	3
SENIOR YEAR		
Senior Studio I&II	4.5	3
Internship	1.5	1.5
Current Issues in Communication	-	3
Liberal Arts	6	3
Electives	3	4.5

DIGITAL JOURNALISM

JUNIOR YEAR	FALL	SPRING
Digital Journalism I&II	3	3
Documentary Media Production I	3	-
Media Industries	3	-
Journalism and Culture	-	3
Communication Theory and Culture of the 20th Century	-	3
Liberal Arts	3	3
Electives	3	3
SENIOR YEAR		
Senior Studio I&II	4.5	4.5
Internship	1.5	1.5
Current Issues in Communication	-	3
Liberal Arts	6	3
Electives	3	3

DOCUMENTARY MEDIA PRODUCTION

JUNIOR YEAR	FALL	SPRING
Digital Journalism I	3	-
Documentary Media Production I&II	3	3
Media Industries	3	-
History of Documentary	-	3
Communication Theory and Culture of the 20th Century	-	3
Liberal Arts	3	3
Electives	3	3
SENIOR YEAR		
Senior Studio I&II	4.5	4.5
Internship	1.5	1.5
Current Issues in Communication	-	3
Liberal Arts	6	3
Electives	3	3

MULTIMEDIA

	FALL	SPRING
FRESHMAN YEAR		
Visual Concepts I&II	3	3
Information Concepts	3	-
Aural Concepts I&II	3	3
Introduction to Interface Design	-	3
Introduction to Modernism I&II	3	3
First-Year Writing I&II	3	3
Electives	-	2
SOPHOMORE YEAR		
Interactive Studio I&II	3	3
Survey of Multimedia	3	-
Writing for Media	3	-
Collaboration & Spontaneity Seminar	-	3
Video and Animation Technology	-	3
Interactive Narrative	-	3
Liberal Arts	3	3
Electives	3	3
JUNIOR YEAR		
Multimedia Studio I&II	3	3
Advanced Interface Seminar	3	-
Business Seminar	-	2
Liberal Arts	6	6
Electives	3	3
SENIOR YEAR		
Senior Studio I&II	4	4
Multimedia Seminar	3	-
Liberal Arts	6	3
Electives	3	6

WRITING FOR FILM AND TELEVISION

	FALL	SPRING
FRESHMAN YEAR		
Dramatic Structure I&II	3	3
History of Television	3	-
Narrative Cinema I&II	3	3
Modern American History	-	3
Introduction to Modernism I&II	3	3
First-Year Writing I&II	3	3
SOPHOMORE YEAR		
Arts of the Media	3	-
Film Story Analysis	3	-
Screenplay Analysis	_	3
Foundations of Western Literature I&II	3	3
Screenwriting I&II	3	3
Video Production Workshop	-	3
Liberal Arts	3	3
JUNIOR YEAR		
Advanced Screenwriting I&II	3	3
Adaptation from Fiction	-	3
Shakespeare or Literature & Film: Shakespeare	3	-
Acting/Directing for Writers	3	-
Episodic TV Writing	-	3
Electives	6	3
Liberal Arts	3	3
SENIOR YEAR		
Senior Thesis I&II	3	3
Adaptation from Nonfiction	3	-
Mass Media and the Arts	3	-
Internship	-	3
Business of the Writer	-	3
Liberal Arts	-	-
Electives	6	6

JUSTIN MacNAIR

BARRY KEFFEN

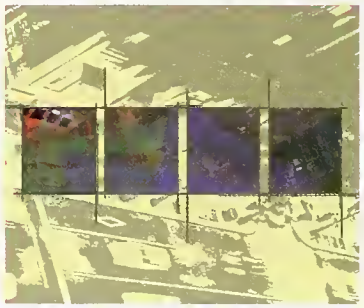
MULTIMEDIA

The major in Multimedia at UArts is designed to prepare you not only for a career in an exciting field, but for leadership in this quickly evolving field. As information technology continues to reshape industry and society, you will explore creative ways of communicating with this technology and begin developing the kind of vision and understanding that will still matter when today's new technologies are old.

Our program focuses on integrating sound, image, text, and interactivity into communicative works. These can reach their audience as Web sites, CD-ROMs, on-site installations, or electronic music projects. They can be intended for commercial use or created as fine art. The program allows students to pursue either direction, or both.

Your experience here will help you choose the right tools, given a specific audience and creative objective. It will include collaboration, problem solving, craftsmanship, and integration— bringing together many kinds of content and artistry meaningfully and powerfully.

In the first two years, the program provides a solid foundation in the technical and aesthetic dimensions of multimedia. It also allows students to explore other artistic disciplines such as drawing, music theory, dance, design, or narrative construction. In the second two years, there is considerable freedom to shape a course of study based on individual interests. In the Senior Studio, students develop full-length projects with themes of their own choosing, building a portfolio of work. Throughout their four years, they take courses in the Liberal Arts, enriching their artistic and personal outlooks.



JASON CNRIN

Although the focus of our program is on building abilities of value in the long term, our students find that their skills are immediately in demand among employers. Many acquire significant paid professional experiences while they are still in the program, and have job offers before graduation, in the Internet, communications, publishing, software, and entertainment industries.

In addition to the Multimedia major, a five-course minor in Information Architecture is available to qualified students in other disciplines.

WRITING FOR FILM AND TELEVISION

Writing for Film and Television is an intensive, highly-focused major preparing graduates directly for work in an industry and art form at the center of American life.

Using the script as the creative blueprint for a filmed work, you learn to develop narratives for any of the main dramatic forms within film and television. These include action-adventure, social drama, thriller, romantic comedy and teen movies, and television shows in the situation comedy, episodic drama, and movie-of-the-week genres.

You will find that both the major and the industry offer the chance to pursue work of a vast range—from the most commercial of projects to the most artistic, from those targeting the broadest audience on network television, to those intended for niche markets on pay cable stations or in the world of independent film.

Our major provides a solid foundation in the skills and concepts that underlie all of these forms, particularly narrative structure. It is a rigorous program in which you will refine your skills through writing and revising. However, you will undertake this challenging work in a highly supportive, collaborative environment, where you will have guidance from instructors with professional experience and insight, including an Emmy Award-winning writer with years of credits in daytime network TV.

The cornerstone of the program is a four-year sequence of studio writing courses. This is supported by coursework in film and video production and the history of film and television, as well as by a strong component of Liberal Arts courses in drama, literature, and history.

Starting in the first year, students create original work, writing in a workshop environment, in a lab with individual computer workstations. By the third and fourth years, they complete full-length scripts. Learning to translate your dramatic ideas into full-length scripts is central to the career preparation the major provides and reflects the distinguishing strength of our program. These scripts will form a portfolio of work that can be further refined and submitted to agents—the evidence of talent and skill that gives UArts graduates a competitive edge.

A senior year internship in film or television is another important career advantage. Our students have worked with independent film and video producers; with New York production houses like Good Machine, Shooting Gallery, and Tribeca Films; with the *Conan O'Brien Show* and *Sesame Street*; and with affiliates of Fox and PBS here in Philadelphia.

Career opportunities include writing scripts for feature and independent films or working in network television, community television, or public broadcasting as a scriptwriter, story editor, development executive, or script analyst.

A day in the life of a Media and Communication student

JENNIFER LECKSTROM, SOPHOMORE, COMMUNICATION

MY IMPRESSION

It's a typical day, but really every day is different. Tuesday I have my multimedia studio class, which meets from 8:30–4:00. Wednesday is my light day—I catch up at home.

FOCUS

My concentration is documentary media, and a lot of my time is in the editing room, working with my project partners.

WORKLOAD

Early in the term, it's relatively light. By the end, I could be spending 6 or 8 hours a day on my projects, plus classes.

9:00
Get up, have a little breakfast

9:30-12:00
Hit the gym, then catch up on homework

12:00-1:00
Go to the computer lab, do some video editing

We're working on a video about Hispanics and how they are portrayed in the media. It's a 7-10 minute piece mixing original interviews with clips from movies and TV.

1:00-3:30
Media Forms and Contexts, with Prof. Katharine Sender

This course covers all kinds of media—TV, print, movies, Web sites, advertising, and entertainment—and also the messages in the media. Katherine Sender has a great teaching style, laid-back, enthusiastic, and very knowledgeable.

3:30-7:00
Stay at the lab and do some work or head home

7:00-9:00
Attend film screening for Media Forms and Contexts

We watch things ranging from mainstream Hollywood releases to offbeat documentaries then discuss them in our next class. Sometimes the "screening" is actually a talk by guest lecturer or a panel.

9:00-10:30
Do reading for Friday classes

10:30-12:00
A little TV, a little vegetation

12:00
Sleep

performing arts

The performing arts are a blend of two powerful experiences—the electric thrill that happens on stage when you as a performer connect with an audience, and the quieter magic that takes place day-in and day-out in practice and rehearsal as you sharpen your technique and shape your vision.

The College of Performing Arts embraces both of these experiences. It offers outstanding opportunities to perform, as well as the chance to grow as an artist through superb training.

With roots that go back to 1870, the college has long been a respected institution. Today it includes the Schools of Dance, Music, and Theater and is part of an arts university.

As a student here, you will take roughly two-thirds of your courses in your major and the balance in the Liberal Arts, studying subjects such as English or psychology, as well as the history and theory of your craft. The goal of an in-depth Liberal Arts experience is to insure that when you graduate, you are not only an actor, dancer, or musician of real skill, but also a thinking artist—someone with an understanding of all that acting, dance, or music can say and mean.

Faculty and Focus

Our performing arts programs focus on professional achievement. When you complete your degree here, you will be ready to take the stage in professional theatrical productions, as a member of a professional dance company, or as a professional musician. In fact, many of our students have extensive paid working experiences before they graduate.

The keys to this kind of preparation are intense effort and exceptional instruction. If you ask students in any of our programs how hard they work, they will say hard. If you ask them about the best part of their experience here, they will tell you it's the faculty they've had the privilege to work with.

Our faculty compose, perform, and record music. They are working actors and directors with long lists of credits. They have had accomplished careers as dancers and choreographers, some of them

College of Performing Arts Programs of Study

Dance

Bachelor of Fine Arts in Dance

Ballet
Jazz/Theater Dance
Modern
Dance Education

Certificate in Dance

Music

Bachelor of Music

Composition
  Jazz/Contemporary
Instrumental
  Jazz/Contemporary
Vocal Performance–
  Jazz/Contemporary
Vocal Performance–
  Traditional

Diploma Program

Certificate Program

Areas of Concentration

Bass, Electric and/or Upright
Cello
Clarinet
Composition
Drums
Flute
Guitar
Percussion
Piano
Saxophone
Trombone
Trumpet
Tuba
Violin
Voice
Woodwinds

Master of Arts in Teaching

Music Education

Master of Music

Jazz Studies

Theater

Bachelor of Fine Arts in Theater Arts

Acting
Musical Theater
Applied Theater Arts

with the most illustrious companies in the country. In each case, they understand precisely what it takes to make it. They share their insights with their students. They make sure that the standards they set at UArts prepare our graduates for the professional auditions they will face in the future.

A Place for Performance

With our address on Philadelphia's Avenue of the Arts, the college is located in the heart of one of the most active scenes for professional performing artists in the country. Across the street are the Pennsylvania Ballet and Philadelphia Orchestra, the city's leading jazz club, Zanzibar Blue, and its leading modern dance company, Philadanco. And lining the avenue is one of the highest concentrations of professional theaters and theater companies outside New York.

For our students, professional success is not just a far-off dream, it's something they see people achieving everyday as they pass the steps of the Academy of Music or the doors of the Wilma Theater. And the cultural institutions that surround us don't just provide inspiration; in many cases they provide internships, connections, even jobs.

Of course, most of the performance opportunities you will have as a student at UArts will be here on campus—and you will find an extensive range of them, as well as excellent facilities. These include a studio theater; a recital hall; the Arts Bank, a 240-seat, state-of-the-art theater and rehearsal hall; the UArts Dance Theater; and our magnificent main stage, the Merriam Theater, seating 1,600.

MIYABI—CELEBRATION OF WORLD DANCE

WEIRD ROMANCE

ON TAP

SMASH

TANGO VIGNETTES

MARCELLO

300 AND 60 DEGREES

HEALING VIBRATIONS

RAYMONDA

DANCE

The School of Dance offers an education designed to prepare you to perform professionally at the highest level. You will find a rigorous studio experience here, and truly excellent instruction. Our faculty will guide you as you strengthen your body and refine your technique, and then as you go beyond technique and explore the full expressive potential of dance—the beauty and power, the elegance and athleticism.

As a student entering our program, you bring talent and spirit. When you graduate, you will have broadened and solidified your abilities and be able to dance in a full range of styles. You will execute with great consistency. You will be prepared to meet the demands a professional choreographer will make.

The School of Dance is a professional school—and more. It prepares students to be technically accomplished dancers, but also thoughtful, well-rounded artists and people. Through courses in Dance and in the Liberal Arts, our dancers develop insights and perspectives that will enrich their performances and broaden their future possibilities, preparing them to change and grow over the course of their careers and to be leaders in the profession.

Faculty and Facilities

The Dance faculty—acclaimed performers and choreographers—come from all over the dance map: the National Ballet of Canada, the Alvin Ailey American Dance Theater, the Pennsylvania Ballet, the Paul Taylor Dance Company, Philadanco, the New York City Ballet, and the Broadway stage. They combine outstanding experience with careful attention to the art of teaching dance. In addition, visiting artists, recently including Mikhail Baryshnikov and members of esteemed groups such as the Twyla Tharp Company, frequently teach master classes and meet informally with our students.

The home of the School of Dance is the newly-renovated Terra Building. Our studios are bright and well-lit and fully equipped with barres and mirrors, responsive suspension floors, beautiful windows, ceiling fans, pianos, and audio systems. In addition to the Merriam Theater, the University's largest performance space, student performances are held in the 240-seat UArts Dance Theater. The Alfred M. Greenfield Library houses an extensive collection of dance books and videotapes.

Curriculum

The first two years of the Dance major provide intensive practice in ballet, jazz, tap, and modern dance. Our instructors make use of the Horton Technique (used by Alvin Ailey) and the Martha Graham techniques. Dance majors also study dance history, anatomy, kinesiology (the science of movement), dance notation, music and dance composition, improvisation, and music.

[CORE CURRICULUM]

DANCE

FRESHMAN YEAR	FALL	SPRING
Rhythm for Dancers	1	-
Ballet I&II	2	2
Modern Dance I&II	2	2
Jazz Dance I&II	1	1
Tap I&II	1	1
Improvisation I	-	1
Fundamentals of Dance I&II	1	1
Survey of Music	-	3
Language of Music	1	-
First-Year Writing I&II	3	3
Introduction to Modernism I&II	3	3
Electives	1	1

SOPHOMORE YEAR		
Ballet III&IV	2	2
Modern Dance III&IV	2	2
Jazz Dance III&IV	1	1
Notation I	2	-
Dance History I&II	3	3
Music for Dancers	1	-
Dance Composition I	-	1
Dance Ensemble	1	1
Dynamic Anatomy	3	-
Electives	2	2
Liberal Arts	-	3

STUDENTS CHOOSE ONE OF THE FOLLOWING MAJORS PRIOR TO JUNIOR YEAR

BALLET

JUNIOR YEAR	FALL	SPRING
Ballet V&VI	4	4
Dance Pedagogy I&II	2	2
Ballet Repertory I&II	1	1
Partnering I&II	1	1
Theater Functions	-	1
Character Dance	-	1
Modern Dance for Non-Majors V&VI	1	1
Pointe I&II or Men's Class I&II	1	1
Dance Ensemble	1	1
Liberal Arts	3	3
Electives	2	1

SENIOR YEAR		
Ballet VII&VIII	4	4
Dance Production I&II	2	2
Modern Dance for Non-Majors VII&VIII	1	1
Dance Ensemble	1	1
Liberal Arts	6	3
Electives	1	3

JAZZ/THEATER DANCE

JUNIOR YEAR	FALL	SPRING
Jazz V&VI	4	4
Dance Pedagogy I&II	2	2
Dance Composition II&III	2	2
Theater Functions	-	1
Tap III&IV	1	1
Ballet for Non-Majors V&VI	1	1
Voice I or Acting I	1	-
Voice II or Acting II	-	1
Dance Ensemble	1	1
Liberal Arts	3	3
Electives	2	1

SENIOR YEAR		
Jazz VII&VIII	4	4
Dance Production I&II	2	2
Ballet for VII&VI	1	1
Dance Ensemble	1	1
Liberal Arts	6	3
Electives	1	2

MODERN DANCE

JUNIOR YEAR	FALL	SPRING
Modern Dance V&VI	4	4
Modern Repertory I&II	1	1
Dance Pedagogy I&II	2	2
Dance Composition II&III	2	2
Theater Functions	-	1
Improvisation II&III	1	1
Ballet for Non-Majors V&VI	1	1
Dance Ensemble	1	1
Liberal Arts	3	3
Electives	1	1

SENIOR YEAR		
Modern Dance VII&VIII	4	4
Dance Production I&II	2	2
Ballet for Non-Majors VII&VIII	1	1
Dance Ensemble	1	1
Liberal Arts	6	3
Electives	2	2

DANCE EDUCATION

JUNIOR YEAR	FALL	SPRING
Major Technique	4	4
Non-Major Dance	1	1
Dance Pedagogy I&II	2	2
Dance Composition II&III	2	2
Theater Functions	-	1
Dance Ensemble	1	1
Liberal Arts	6	3
Electives	1	3

SENIOR YEAR		
Major Technique	4	-
Non-Major Dance	1	-
Dance Symposium I&II	3	3
Student Teaching	-	7
Dance Production I&II	2	2
Liberal Arts	6	-
Electives	1	1

In the second two years of the program, studies become more specialized with the choice of one of four majors.

The Ballet major emphasizes advanced technique, including Pointe or Men's Ballet class. Ballet students also continue study in either modern or jazz dance.

The Jazz/Theater Dance major emphasizes the technical study of jazz dance, as well as acting, music, and voice, and prepares students for dance careers related to theatrical performance. Jazz/Theater Dance majors also continue study in either ballet or modern dance.

The Modern Dance major further develops technique, repertoire, and composition in the area of modern dance. Modern Dance majors also continue study in either Ballet or Jazz Dance.

The Dance Education major, designed specifically for students whose primary goal is to enter the profession as teachers of dance, includes continued study of dance technique in one major and one non-major area of concentration and culminates in a student-teaching internship.

Performance Opportunities and Professional Preparation

All of our programs include extensive performance opportunities. Our students appear in ensemble productions each semester in the UArts Dance Theater and, in the last year, perform in the senior dance concerts—which are organized and staged entirely by students, from the choreography to the lighting. They also have the opportunity to take part in student composition concerts featuring original choreography, and in repertory concerts, in which classic dance works are brought to life. Each semester culminates in a large-scale concert in the Merriam Theater.

Students of the School of Dance have gone on to perform with such prominent companies as Alvin Ailey, the Joffrey Ballet, José Limon, Béjart, Momix, Philadanco, and Rod Rogers. They have appeared in the Broadway productions of *Evita*, *Cats*, and *Brigadoon*. Many graduates dance in film and video productions, and in musical reviews on cruise ships or in cabarets. Alumni have also gone on to become full- or part-time dance teachers in high schools, colleges, and private dance studios. Many who choose to pursue advanced degrees in dance have received prestigious teaching assistantships and fellowships. Graduates have also found numerous choreographic opportunities in companies throughout the world, and several have established their own companies.

Mu

MUSIC

If your dream is a career performing, composing, or arranging music, particularly Jazz/Contemporary, the School of Music at UArts offers you an outstanding opportunity. Our programs provide a direct, pragmatic educational experience that prepares you specifically for such careers. You will study with accomplished professional faculty here in small classes and one-on-one instructional sessions, honing your skills to the professional level.

With historical roots more than a century old, and graduate as well as undergraduate programs, the School of Music is widely respected—among educators and among musicians. For instance, Stanley Clarke called it "my choice of schools for jazz/contemporary music." Our area of particular strength is, in fact, the American musical idiom—jazz and contemporary—although our curriculum is built on the European tradition and embraces World music as well.

As a conservatory-like professional school that is also part of a university, the school offers an education that goes beyond pure musicianship. You will take about one-third of your courses here in the Liberal Arts, an education that will help add depth and breadth to your view of the world, your understanding of yourself, and to your music.

INSTRUMENTAL PERFORMANCE

FRESHMAN YEAR	FALL	SPRING
Applied Major Instruction	3	3
Major Workshop	1	-
Musicianship I&II	3	3
Freshman Improvisation	-	1
Music Theory I&II	3	3
Class Piano I&II	1	1
Music Technology Survey	1	1
First-Year Writing I&II	3	3
Jury Examination	-	0
SOPHOMORE YEAR		
Applied Major Instruction	3	3
Jazz Ear Training I&II	3	3
Jazz Theory I&II	3	3
Jazz Improvisation I&II	2	2
Class Jazz Piano I&II	1	1
Small Jazz Ensemble	1	1
Introduction to Modernism I&II	3	3
Jury Examination	-	0
JUNIOR YEAR		
Applied Major Instruction	3	3
Jazz History	3	-
Transcription and Analysis	1	1
Small Jazz Ensemble	1	1
Liberal Arts	6	6
Electives	3	3
Music Elective	-	3
Jury Examination	-	0
SENIOR YEAR		
Applied Major Instruction	3	3
Business of Music or Careers in Music	-	2
Music History I&II	3	3
Small Jazz Ensemble	2	2
Liberal Arts	3	6
Electives	3	-
Senior Recital	-	0

VOCAL PERFORMANCE—JAZZ/CONTEMPORARY

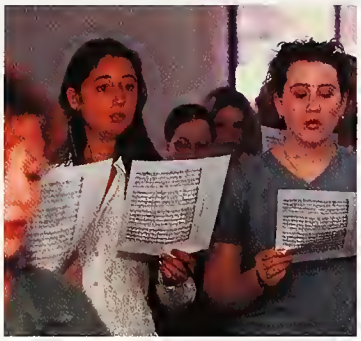
FRESHMAN YEAR	FALL	SPRING
Applied Major Instruction	3	3
Music Theory I&II	3	3
Musicianship I&II	3	3
Vocal Styles and Diction I&II	1	1
Chorus	1	1
Class Piano I&II	1	1
Music Technology Survey	1	1
First-Year Writing I&II	3	3
Jury Examination	-	0
SOPHOMORE YEAR		
Applied Major Instruction	3	3
Jazz Theory I&II	3	3
Jazz Ear Training I&II	3	3
Chorus	1	1
Class Jazz Piano I&II	1	1
Jazz Improvisation I&II	2	2
Introduction to Modernism I&II	3	3
Jury Examination	-	0
JUNIOR YEAR		
Applied Major Instruction	3	3
Jazz History	3	-
Small Jazz Ensemble	1	1
Chorus	1	1
Advanced Piano and Accompanying	1	-
Advanced Piano for Vocalists	-	1
Liberal Arts	6	6
Electives	3	-
Jury Examination	-	0
SENIOR YEAR		
Applied Major Instruction	3	3
Music History I&II	3	3
Chorus	1	1
Small Jazz Ensemble	1	-
Business of Music or Careers in Music	2	-
Liberal Arts	3	6
Electives	3	3
Senior Recital	-	0

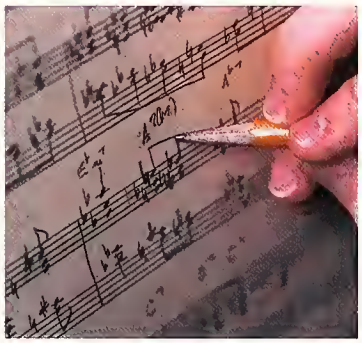
VOCAL PERFORMANCE—TRADITIONAL

FRESHMAN YEAR	FALL	SPRING
Applied Major Instruction	3	3
Music Theory I&II	3	3
Musicianship I&II	3	3
Vocal Styles and Diction I&II	1	1
Chorus	1	1
Class Piano I&II	1	1
Music Technology Survey	1	1
First-Year Writing I&II	3	3
Jury Examination	-	0
SOPHOMORE YEAR		
Applied Major Instruction	3	3
Jazz Theory I&II	3	3
Jazz Ear Training I&II	3	3
Chorus	1	1
Class Jazz Piano I&II	1	1
Vocal Styles and Diction III&IV	1	1
Small Jazz Ensemble	1	1
Introduction to Modernism I&II	3	3
Jury Examination	-	0
JUNIOR YEAR		
Applied Major Instruction	3	3
Jazz History	3	-
Small Jazz Ensemble	1	1
Chorus	1	1
Advanced Piano and Accompanying	1	1
Advanced Piano for Vocalists	1	1
Liberal Arts	6	6
Electives	3	-
Jury Examination	-	0
SENIOR YEAR		
Applied Major Instruction	3	3
Music History I&II	3	3
Chorus	1	1
Ensemble	1	-
Business of Music or Careers in Music	2	-
Liberal Arts	3	6
Electives	3	3
Senior Recital	-	0

COMPOSITION

FRESHMAN YEAR	FALL	SPRING
Applied Major Instruction	3	3
Musicianship I&II	3	3
Music Theory I&II	3	3
Class Piano I&II	1	1
Small Jazz Ensemble	1	1
Music Technology Survey	1	1
First-Year Writing I&II	3	3
Jury Examination	-	0
SOPHOMORE YEAR		
Applied Major Instruction	3	3
Jazz Ear Training I&II	3	3
Jazz Theory I&II	3	3
Jazz Arranging	2	-
Class Jazz Piano I&II	1	1
Small Jazz Ensemble	1	1
Introduction to Modernism I&II	3	3
Jury Examination	-	0
JUNIOR YEAR		
Applied Major Instruction	3	3
Jazz History	3	-
Orchestration I	3	-
Small Jazz Ensemble	1	1
Introduction to MIDI	3	-
Liberal Arts	3	6
Elective	-	3
Music Elective	-	3
Jury Examination	-	0
SENIOR YEAR		
Applied Major Instruction	3	3
Music History I&II	3	3
Small Jazz Ensemble	1	1
Business of Music or Careers in Music	2	-
Liberal Arts	6	6
Electives	3	3
Senior Recital	-	0





Faculty

Our faculty are superb, accomplished musicians. They perform continuously, some touring internationally. They have released well over 30 CDs of solo and ensemble work. They have written scholarly books and articles for *Downbeat* and other magazines. And they have toured and recorded with the likes of Tony Bennett, Sarah Vaughn, Lou Rawls, Buddy Rich, Art Blakey, John Coltrane, Clark Terry, Lionel Hampton, the Moody Blues, and the Philadelphia Orchestra.

In addition, the school welcomes a range of impressive visiting artists and instructors to campus. These have included Wynton Marsalis, Joshua Redman, McCoy Tyner, YoYo Ma, and Grover Washington, Jr.

Curriculum

The School of Music offers three undergraduate programs: Jazz/Contemporary Instrumental Performance, Vocal Performance, and Composition. Private instruction is offered in bass (electric and/or upright), cello, clarinet, composition, drums, flute, guitar, percussion, piano, saxophone, trombone, trumpet, tuba, violin, voice, and woodwinds.

Jazz/Contemporary Instrumental Performance prepares students interested in careers as performers, arrangers, or composers. Along with intensive instrumental study, students take courses such as Jazz Improvisation, Jazz Theory, Jazz Ear-Training, Jazz Arranging, History of Jazz, The Business of Music, MIDI and Music Technology, Recording Engineering, Transcription and Analysis, Orchestration, Film Scoring, World Music, 20th Century Music, and Advanced Rhythmic Theory.

Vocal Performance provides a strong training in traditional vocal technique and combines skills in a range of vocal styles including classical, jazz/contemporary, and musical theater. Vocalists select either a jazz or traditional track. They receive private instruction in voice and also take coursework in music skills, sight singing, diction, theory, basic piano, jazz piano, styles, piano accompanying for vocal majors, recording, and careers in music.

The program in Composition includes private composition instruction as well as coursework in orchestration, MIDI and music technology, jazz arranging, and conducting. Student compositions are often performed by ensembles on campus. Students are also encouraged to collaborate with dancers, choreographers, filmmakers, animators, and actors, taking full advantage of the creative environment of the University.

In addition to these undergraduate majors, a unique option allows students to select special Music Education or Jazz Studies tracks, which lead to completion of a bachelor's and a master's degree in only five years.

Performance Opportunities and Facilities

Along with great instruction, you will find many opportunities to perform here. The school has three big bands, 35 small jazz

ensembles, seven vocal ensembles, and ten traditional ensembles. Together, these groups give you the chance to encounter music and musicians of many kinds—from Brazilian Jazz, to Charles Mingus, to handbells. You can also hear faculty and guest artists in recital.

Many of our students begin to perform professionally before graduating. The city offers numerous venues for soloists and small ensembles in restaurants and clubs. Our community of faculty and students is also a community of performers, and often one musician with a gig will invite others to sit in or will help them make professional connections. You will come to realize that at UArts, playing music professionally is not just a dream destination—real pathways are in place to take you there.

The School of Music is located in the Merriam Theater Building on Broad Street, the Avenue of the Arts. Facilities include fully equipped music studios, practice rooms, and a class piano laboratory. The MIDI and Recording Studio is a modern recording and music technology facility with a complete 32-input recording studio, MIDI and computer labs, computer and synthesizer workstation labs, and an audio-for-video dubbing and editing lab. Most practice rooms are equipped with grand pianos. A suite of fully equipped percussion studios is also available for student practice.

The Music Library houses a large collection of scores, books, and recordings in all formats.

A day in the life of a Performing Arts student

AARON MARICI, FRESHMAN, MUSIC

This is one of my two heavy days. On Wednesday I have my instrumental lesson. On Monday and Thursday, I play with an ensemble called Transfusion.

I'm a bit of an exception as UArts students go. I travel in from New Jersey everyday.

I'd say four hours a day would be about the max.

ABOUT 6:00
Get up (or try)

7:00
Leave the house, head for the train

8:15
Get to school, chill for few minutes

8:30-9:50
Musicianship, with Ron Kerber, in the Merriam Theater building

This is a class about the most fundamental concepts of being a musician. We sing, do ear training, tap out rhythms. It's totally applicable to my playing. Ron Kerber is excellent—very relaxed and open, very thorough.

10:00-11:20
Modernism, with Jay Baker, in the Terra Building

We look at the history of Western art—not just visual art, but performances and creativity of all kinds.

11:30-12:50
Music Theory, with Dr. Chittum, back in Merriam Theater

This is a class that's helped me with both my performing and composing. It's about really understanding the techniques, devices, and forms that stand behind a piece of music.

12:50-1:00
Have a snack— a Nutrigrain bar and piece of fruit

1:00-2:00
Practice with the Monk Ensemble, with Tony Miscelli, an excellent musician

Everyone performs in at least one ensemble. I'm in two, the Monk and a group called Transfusion, which plays a very eclectic range of music.

2:30-3:25
Back to the train and home

3:30-4:00
Have lunch and un-wind

4:00-7:00
Practice

7:00-8:00
Dinner

8:00-9:00
Practice

9:00-11:00
Homework

11:30
Sleep

SUNDAY IN THE PARK WITH GEORGE

ON THE TOWN

WEIRD ROMANCE

ONCE ON THIS ISLAND

THEATER ARTS

The School of Theater Arts offers an education that is in every sense professional. Our students work with faculty who are themselves working professional actors, directors, and designers. They stage productions of professional quality. And they acquire the technique and discipline that distinguish professional artists.

The heart of the experience is a thoughtful and rigorous training in technique. As a major in Acting or Musical Theater, you will learn how to have real impact on stage—not just in certain roles or in certain fortunate moments, but consistently, through craft. As a major in the new program in Applied Theater Arts, you will gain a broad exposure to all the dimensions of the theatrical professions. And in our new Design/Tech program, which will welcome its first students in fall 2003, students will be able to acquire an understanding of the role of scenic design, lighting, sound, production, and costume in the theater experience.

Each of our majors combines study in theater arts with study of the Liberal Arts, which represent about one-third of the coursework. Through the Liberal Arts, our students acquire knowledge in areas such as history, language, and literature that deepens their understanding of the theater and strengthens their abilities in critical and creative thinking and communication.

Curriculum

Each of our majors provides a balance of skills that will lead to professional versatility and marketability, building from a broad, strong foundation in the first year to advanced studies.

The major in Acting focuses on training in the disciplines of acting, movement, and speech, each taught using a set of carefully selected techniques which reinforce one another. Acting employs a Meisner-based approach and advanced scene study. Speech employs the Linklater Technique and advanced work in dialect and voice characterization. Movement is taught using the Williamson and Le Coq Techniques, with instruction in advanced movement by resident members of the Pig Iron Theater. Our Acting Studio also offers extensive work in stage combat, a particular area of strength.

The major in Musical Theater combines study of acting, music, and dance, preparing students to undertake roles of many kinds—in musical comedy, in serious musical plays, and in alternative musical theater, cabaret, and revue. The program is set apart by its strong emphasis on musical skills, including sight reading and aural skills. Students take voice lessons and have individual coaching in each of their eight semesters. They also take dance each semester, studying jazz, ballet, and modern styles.

The new major in Applied Theater Arts allows students to build skills in a wide variety of areas including acting, stagecraft, and arts management. It offers preparation for careers or for graduate study in fields such as directing, stage management, dramaturgy, performance studies, or the management of theatrical and arts organizations.

A major in Design/Tech, slated to begin in 2003, will focus on the design of scenes, lighting, sound, production, and costumes. It will offer the chance to specialize in one or more of these areas, but also to understand how all of these design elements come together to shape a theatrical event.

Performance and Professional Preparation

Each year the School of Theater stages ten or eleven productions as part of its subscription series and studio theater series. These productions typically include three or four musicals and are mounted in the University's 1,600-seat Merriam Theater, 240-seat Arts Bank theater, and intimate black box theater.

Productions are not only numerous, but also span a wide range. Recent shows have included Shakespeare's *Romeo and Juliet*,

Brecht's *Three Penny Opera*, Rodgers and Hammerstein's *Carousel*, Sondheim's *Sunday in the Park with George*, August Wilson's *The Colored Museum*, Emily Mann's *Execution of Justice*, and Moliére's *The Misanthrope*.

The objective of all our programs is to make the transition from successful studies to success in the professional theater. The programs are greatly strengthened by connections between the School of Theater and numerous professional theater companies, including the Wilma Theater, Freedom Theater, the Prince Music Theater, the Arden Theater, the Pig Iron Theater, and the Walnut Street Theater. These companies have workshopped new productions at UArts. They have provided our students with internships, and have hired our advanced students on a regular basis for roles in their productions, including a number of leads.

The school offers courses in audition techniques, the business of the theater, and acting on camera, all of which help make our graduates more marketable. In senior audition clinics, our students audition before a panel of regional and national casting professionals who provide them with feedback, and sometimes callbacks. In Applied Theater Studies, for-credit internships are an integral part of experience in the senior year.

ACTING

	FALL	SPRING
FRESHMAN YEAR		
Acting Studio: I&II	3	3
Crew	-	0
Stage Combat I	2	-
Voice and Speech for Actors I&II	2	2
Movement for Actors I	1	-
Stagecraft I&II	2	2
Script Analysis	-	3
Encounters with Theater Arts	3	-
First-Year Writing I&II	3	3
Movement Elective	-	1
SOPHOMORE YEAR		
Acting Studio: Technique I&II	4	4
Voice and Speech for Actors III&IV	2	2
Crew	0	0
Movement for Actors III&IV	2	2
Theater History I&II	3	3
Introduction to Modernism I&II	3	3
Liberal Arts	-	3
JUNIOR YEAR		
Acting Studio: Technique III	3	-
Advanced Scene Study	-	3
Voice and Speech for Actors V&VI	2	2
Crew	0	0
Movement for Actors V&VI	2	2
Audition Techniques	-	2
Fundamentals of Directing	3	-
Acting for Film	-	1
Liberal Arts	3	3
Electives	3	3
SENIOR YEAR		
Acting Studio: Verse Drama I	4	-
Movement for Actors VII&VIII	2	-
Business of Theater	1	-
Studio Elective Cluster	-	8
Liberal Arts	6	3
Electives	-	3

MUSICAL THEATER

	FALL	SPRING
FRESHMAN YEAR		
Encounters with Theater Arts	3	-
Acting Studio I&II	3	3
Crew	-	0
Music Skills I&II	2	2
Voice for Musical Theater I&II	1	1
Voice Lesson	1	1
Voice for Music Theater Lab	0	0
Dance for Musical Theater I&II	1	1
Script Analysis	-	3
First-Year Writing I&II	3	3
Stage Craft I&II	2	2
SOPHOMORE YEAR		
Acting Studio: Technique I&II	4	4
Voice and Speech for Actors III&IV	2	2
Music Skills III&IV	2	2
Crew	0	0
Voice Lesson	1	1
Dance for Musical Theater III&IV	2	2
Introduction to Modernism I&II	3	3
Foundations of Singing Acting	-	2
JUNIOR YEAR		
Acting Studio: Technique III	3	-
Musical Theater History I&II	3	3
Musical Theater Repertory	2	2
Crew	0	-
Voice for Musical Theater	-	1
Voice Lesson	1	1
Movement V	2	-
Dance for Musical Theater V&VI	1	1
Liberal Arts	3	6
Studio Electives	-	3
SENIOR YEAR		
Voice for Musical Theater: Cabaret	1	1
Voice Lesson	1	1
Movement Elective	1	1
Business of Theater	-	1
Liberal Arts	6	6
Electives	4	5

APPLIED THEATER ARTS

	FALL	SPRING
FRESHMAN YEAR		
Acting Studio I&II	3	3
Stagecraft I&II	2	2
Stagecraft Lab	1	1
Encounters with Theater Arts	3	-
Stage Combat I	2	-
Script Analysis	-	3
Neutral Mask	-	1
First-Year Writing I&II	3	3
Electives	-	3
SOPHOMORE YEAR		
Acting Studio III	3	-
Crew	0	0
Theater History I&II	3	3
Art Criticism (by advisement)	3	-
Production Practicum	-	1
Playwriting	-	3
Fundamentals of Stage Management I	-	3
Introduction to Modernism I&II	3	3
Liberal Arts	3	3
JUNIOR YEAR		
Production Practicum	1	1
Crew	0	-
Advanced Stage Management	3	-
Arts Management	3	-
Film Workshop	-	2
Fundamentals of Directing	-	3
Dramatic Literature Electives	3	3
Liberal Arts	6	3
Theater Electives	3	3
SENIOR YEAR		
Production Practicum	3	3
Business of the Theater	1	-
Senior Project	-	3
Audition Techniques	-	2
Internship	-	6
Dramatic Literature Electives	3	-
Studio Elective	2	-
Electives	6	-

liberal arts

Our educational goal at the University of the Arts is ambitious. We seek to graduate artists who are not only skillful, but who also have the capability to do meaningful, original work and to move their creative disciplines forward. The Liberal Arts component of the UArts education is one of the important ways we strive toward this goal. The Liberal Arts play an important role in preparing you to be a creative, intelligent, and productive artist.

Great artists, designers, musicians, dancers, and actors have individual, unusual ways of looking at life. They are powerfully aware, registering impressions others don't. They make surprising connections.

Through study in the Liberal Arts, you will begin to develop your own insights and encounter the kind of universal ideas that can lead you down life-long pathways of exploration. You will learn about the history of your art form. And you will strengthen abilities that you can apply directly to your work in the studio or on stage, such as critical analysis, metaphorical thinking, and clear communication.

Faculty

The faculty in the Liberal Arts, like those in the studio departments, are deeply interested in the arts and in educating future artists, and they are highly accomplished, creative individuals, active in their fields.

For faculty in the Liberal Arts, being active in their fields most often means doing scholarly research and writing. Our faculty includes authors of significant books, as well as important articles and monographs, and, recently, works of on-line cultural criticism. Their publications cover topics ranging from techniques of writing instruction, to anatomy and physiology, to modern drama, cultural anthropology, the experience of women artists, and hot rods. The faculty includes a Fulbright Scholar, a Rockefeller and Guggenheim Fellow, an expert on women artists who also performs

Liberal Arts Sample Courses

Humanities

History of Western Architecture
Ancient Art
Introduction to Aesthetics
Abstract Expressionism
Arts of Africa
Jazz History
Avant-Garde Cinema

Literature

Women and Sex Roles
African-American Literature
Shakespeare
Detective Film and Fiction
Big Fat Famous Novel
Contemporary American Fiction
Literature of the Roman Empire
Super Heroes
World Drama

Social and Behavioral Sciences

History of Communication
Psychology of Creativity
American Social Values
Observing Culture
Politics and the Media
Eastern Religions

Natural Sciences and Mathematics

Perception
Fundamentals of College Math
Brain and Behavior
Evolution in Modern Perspective
Concepts of Modern Physics
Human Genetics
Calculus
Physical Sciences

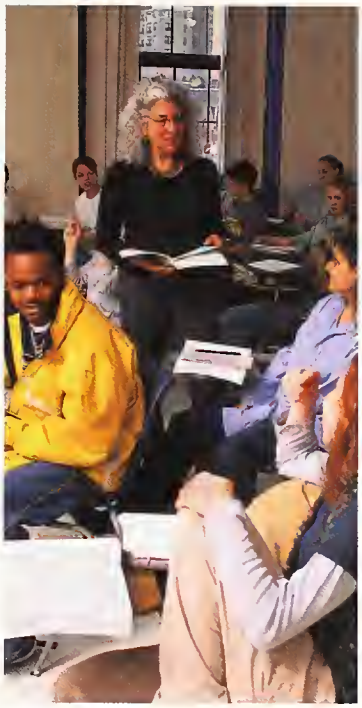
Spanish dance, and two active poets—one the cofounder of the *American Poetry Review*, arguably the most important poetry publication in the country.

Faculty are drawn to UArts by the possibility of discovery, by the opportunity to collaborate with artists, by the chance to learn as well as to teach. This possibility exists because Liberal Arts classes here engender true exchanges of ideas and are driven by real interest on the part of students.

Wide Horizons

About one-third of the courses all students take at UArts are in the Liberal Arts. These courses have been developed specifically with the goal of enriching the perspective of future artists, designers, and performers. Often the courses explore the creative experience in one way or another. Nearly always, they are interactive and discussion-based.

In their studio classes, UArts students face the rigors of their chosen disciplines. In the Liberal Arts, they encounter rigors of different and complementary kinds. Actors, often described as students of human motivation, may learn the approach that psychologists and sociologists have taken to unraveling this same mystery. An illustrator, well-practiced in visual creativity, may discover the contrasting creativity of the sciences—or the ways that scientists interpret and communicate



visual information. A multimedia artist might find inspiration from a 16th-century drama.

Liberal Arts courses not only introduce various civilizations across the ages, but also bring together students from every major in the University. In a literature or history class, you may encounter communication and voice students in animated discussion with sculptors and dancers. This rich mix of perspectives is invaluable as you expand and refine your own views. The opportunity for this kind of interaction is one of this University's unique strengths.

Curriculum

All UArts students begin their Liberal Arts studies in the first year with Introduction to Modernism, a course that explores the last two centuries of Western culture. They also take First-Year Writing, which in the first semester covers the various kinds of writing that artists may be expected to produce—from informal and informational pieces, to critical analysis and presentations. During the spring semester, they participate in the Freshman Project, a cross-disciplinary creative venture that explores a common theme. Last year, the theme of "Portraits" inspired three-dimensional busts using an almost infinite range of materials, along with biographic profiles composed by film and TV writing students, as well as portraits in motion, choreographed by dance students.

In addition to these core courses, students take three courses related to the history or theory of their disciplines. For instance, photography majors take two semesters of Art History and one in the History of Photography. Acting majors take Theater History and Script Analysis. Later, students can choose additional electives in the history of art and the arts. These span a great range: from Diaghilev and the Ballets Russes, to Wagner and The Ring Cycle, to Impressionism, Post Impressionism, and Dada and Surrealism.

Finally, each student chooses a total of seven electives distributed among the social and behavioral sciences, natural sciences and mathematics, literature, and humanities.

An Individualized Education

The distribution component of the Liberal Arts curriculum allows you the latitude to make your UArts education a reflection of your personal interests and goals. Whether you choose to explore Eastern religions, the culture of Latin America, or theories of personality, you can learn more about a subject you've always loved or try something completely knew. You may tailor your choices to explore new areas or develop more of a concentration in a field that interests you deeply.

The pleasure and satisfaction of the Liberal Arts curriculum is the chance to cross boundaries and make connections, to analyze and to synthesize, and to exercise your intellect.

resources and support

Libraries

Students and faculty make use of three University libraries. The Albert M. Greenfield Library, the primary resource for most areas of study, is one of the finest art and design school libraries in the country. It contains materials in many formats related to art and design, dance, theater, media arts, liberal arts, and other general subjects. Specialized collections include the University Archives, the Picture File, which consists of thousands of mounted pictures available for check-out, Special Collections, Book Arts, and a textile collection. The Music Library serves academic programs and interests in music and musical theater. It contains listening and viewing facilities for recorded sound and video viewing as well as a general reading area and a music education resource center. The Slide Library houses approximately 160,000 slides, with new ones being added constantly. Faculty use these images to enrich coursework in a variety of areas.

Academic Computing

UArts has long been a leader in the innovative use of technology, and this tradition continues today. The University operates 22 computer laboratories, including open-access facilities, several dedicated specifically to high-end graphics work (equipped with enhanced Power Macintosh G4s), three music labs, and an animation lab. In addition, two dual-platform digital labs enable the integration of animation, graphics, text, music, and sound. UArts is proud to be a member of the New Media Centers, a group of the nation's leading academic institutions and technology corporations dedicated to the advancement of technology in education.

Career Services

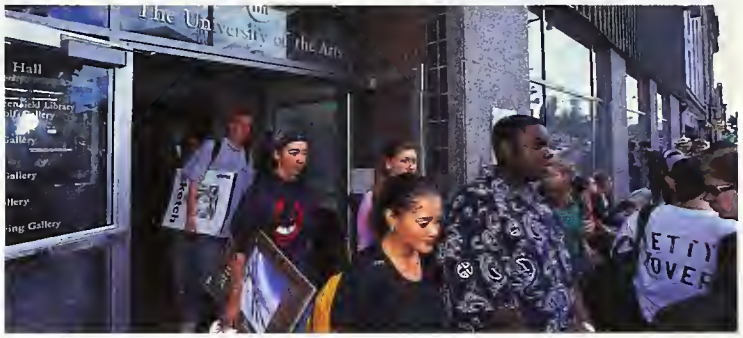
The University is fully committed to helping its students not only to find fulfillment in the arts, but also to achieve professional success. Faculty members in each program of study play an important part in this effort, preparing their students for the particular demands of their fields, as does the University's Career Services Office, which offers a broad range of programs and resources.

The key to the success of these programs is their individual focus. Our career counselors spend an exceptional amount of time in one-on-one consultation with students, helping them develop strategies that suit their specific aspirations and talents and guiding them in applying creativity and initiative to their career search. The career planning process begins early in the undergraduate years, often as students consider part-time or summer employment options, and it continues as a life-long process. The University's career services are available free-of-charge to all its alumni.

Services offered include career counseling; assistance with resumé writing, interview techniques and job search skills; a monthly newsletter; internship listings; job listings, including freelance projects, part-time jobs, summer jobs, and audition opportunities; information on fellowships, grants, and contests; an annual Futures Fair (Career Day); on-campus job interviews; and graduate school information.

Residential Life

Although a number of students commute to UArts, the large majority live on or near campus in one of the University's residence halls or in a wide range of apartments available in the surrounding neighborhood. The University offers four residences: Furness Hall, a historic remodeled building which features three- and four-person apartments with separate kitchen and bathroom facilities; 1500 Pine Residence Hall, a ten-story building of furnished apartments, all including kitchens and baths; 311 Juniper Street Residence Hall, a newly renovated building located two blocks from campus with ten floors of student apartments, air conditioning, and internet/cable hook-up; and 1228 Spruce Street Residence Hall, an eight-story building with studio apartments housing 186 students. All living environments are supervised by resident assistants, upperclass students trained in peer advising who assist students in



their adjustment to college and to life in the city.

All new students are guaranteed housing if contracts are received by June 1. On-campus housing for students after their first year is determined on a first-come, first-served basis. The University also assists students in finding off-campus accommodations through its off-campus housing service.

Most student residences feature separate kitchens within each apartment, and most students prepare their own meals. In addition, the University maintains a café—the Café U of A—that serves breakfast and lunch and an optional meal plan. Commuting students may purchase meal cards to cover the cost of daily lunches.

Academic Support Services

The University makes a range of academic support services available to any students who need them. These services focus on developing skills in writing and other academic and studio areas, including successful time management and study habits. The University also provides services supporting students with documented learning disabilities. A learning specialist provides individual support and serves as a liaison between students and faculty when needed.

The University participates in the Academic Achievement Program funded through Pennsylvania's Higher Education Opportunity Act (Act 101). Through this program, Pennsylvania residents who meet family income guidelines may receive assistance in making the transition to successful college studies, as well as augmented financial aid in the form of an Academic Assistance Program Grant. Students take part in a pre-college Summer Bridge Intensive experience and receive tutoring and counseling during the school year.

International Students

The University welcomes students from abroad and has developed a range of services to assist them, including English-as-a-second-language support, tutorial assistance, Immigration Service advisement, and orientation. These services are provided by a number of departments on-campus, including Residential Life, Admissions, and the Dean of Students Office. Our International Student Advisor assists students in taking full advantage of these resources.

Adult Education

The University's Center for Continuing Studies provides adult learners with diverse educational opportunities, on both a for-credit and non-credit basis. Convenient evening and weekend courses are offered in fine arts, crafts, computer graphics, design, creative writing, photography, film, new media, recording engineering, arts education, and arts administration. The Professional Institute for Educators meets the continuing education and certification compliance needs of educators through a full program of non-matriculated courses, most meeting on weekends. The Center also offers specialized certificate programs and customized training solutions for corporate clients.

Pre-College Education

The University offers diverse opportunities for high school students to encounter the arts and explore their talents: The Saturday School, which provides opportunities in the visual arts, media, and writing; the Summer World of Dance; and the Summer Institute, which offers juniors and seniors intensive training in visual and performing arts, including fine arts and crafts, media and communications, jazz instrumental performance, drama, and musical theater. Campus housing for these programs is available, as are talent and need-based scholarships. Further information is available online at www.uarts.edu.

admission financial aid

The University of the Arts seeks students who are intelligent, talented, and highly motivated. We look for individuals who want to expand their awareness of themselves and the world around them and who pursue this interest with energy, concern, and humor. We also actively seek diversity in the belief that it enriches our community and the educational experience we offer.

Admission Criteria

All applicants are evaluated on the basis of overall academic achievement as well as for potential in their creative discipline of choice.

Admission to the College of Performing Arts is based on an audition in the intended field of study. Applications must be submitted at least two weeks before the audition date.

Applicants to the College of Art and Design are evaluated on the basis of their portfolios and their academic performance. To help students prepare portfolios, UArts participates in the National Portfolio Days, events held throughout the country through which college representatives offer constructive advice to student artists.

Candidates for admission to the College of Media and Communication are evaluated on the basis of their academic record as well as their desire and ability to communicate ideas. Special consideration is given to applicants' ability to express themselves in media appropriate to their intended major.

Admission Requirements for Freshmen

Entering freshmen must be graduates of accredited secondary schools or the equivalent. A curriculum of college preparatory subjects is recommended and students are strongly advised to include courses in languages, mathematics, science, humanities, psychology, and sociology in their studies. All applicants must submit the scores of the Scholastic Aptitude Test (SAT or SAT I) or the American College Test (ACT).

Applicants not holding regular high school diplomas may qualify for admission through the General Education Diploma Test (GED). The GED is acceptable after conversion to a state diploma by the department of public instruction of the applicant's state of residence.

Early Admission

The University accepts applications from high school juniors for entrance as freshmen provided either one of the following conditions is met:

1. By taking an overload during eleventh grade or by taking summer courses, the applicant is able to receive his or her high school diploma before enrollment.

2. The candidate's high school agrees in writing to grant the applicant a high school diploma upon successful completion of the freshman year at The University of the Arts.

Transfer Admission

The University welcomes applications from transfer students. In fact, approximately 20 percent of our students began their education at other colleges and universities. Transfer students are required to submit official transcripts from their secondary school and all previous college-level work. Transfer credit is generally awarded for credits earned at an accredited two- or four-year college for equivalent courses in which the student has received a grade of C or better.

Students accepted for transfer from non-accredited institutions are placed in the appropriate studio level based on their audition or on an examination of their portfolios. After successful completion of one year's work in studio and academic courses, they may apply for transfer credits for courses completed elsewhere which are consistent with the University's requirements.

International Admission

More than 30 countries are represented in our student body, and international students have thrived as members of the University community.

Due to the lengthy procedures needed to receive and evaluate credentials from other countries, international students are advised to apply well in advance of desired admission. Applicants to our undergraduate programs whose native

UNDERGRADUATE TUITION 2001-2002

full-time annual	$18,630
per credit	$802
general student fee	$600

STUDENT RESIDENCE

per year	$4,400-5,800

FOR MORE INFORMATION

Office of Admission
320 S. Broad Street
Philadelphia, PA 19102

215-717-6030 or 800-616-ARTS
fax: 215-717-6045

admissions@uarts.edu

APPLICATION

A copy of the application for admission is included in this book. Additional copies may be obtained from the Office of Admission or online at www.uarts.edu.

language is other than English are required to demonstrate their proficiency in the English language in one of two ways:

1. By submitting proof of a score of 500 (paper-based), 173 (computer-based), or above on the Test of English as a Foreign Language (TOEFL).

2. By completing Level 109 in the English language program offered by any one of the more than 20 ELS Language Centers located throughout the USA.

Information about these programs can be obtained directly from:

ELS Language Centers
1357 Second Street, Suite 100
Santa Monica, CA 90401-1102
Telephone: (310) 458-7400
Fax: (310) 458-7404

Scholarships and Financial Aid

If you want to attend The University of the Arts, we will do our part to help make it financially feasible. In 2001, the University provided more than $4.5 million in scholarships and grants to new students alone. Roughly one-third of this amount went to those demonstrating financial need; the balance was awarded in talent- and merit-based scholarships. Overall, UArts students receive more than $21.5 million in scholarships, grants, loans, and part-time employment each year.

For need-based financial aid you are required to file the Free Application for Federal Student Aid (FAFSA). Forms can be obtained from your high school guidance office or college financial aid office. Priority consideration is given to students who file both their admission and aid applications by March 1.

Our Office of Financial Aid will work with you to obtain assistance from a variety of funding sources: federal, state, and institutional. We administer Federal Pell Grants, Pennsylvania Higher Education Assistance Agency Grants, Federal Supplemental Educational Opportunity Grants, and grant programs from other states (CT, MA, RI, OH, DE, DC, VT) that have reciprocal agreements with Pennsylvania. We also administer the Federal Student Loan Program, Alternative Loans, Parent Loans, and Federal Perkins Loans, as well as Work Study Programs.

Among the University's merit-based awards, the most substantial and prestigious is the Presidential Scholarship. To be considered, you should submit the application for admission by March 15 and complete all admission requirements by April 1. Selection is made on the basis of academic achievement, artistic presentation, and potential—not upon your financial situation.

Additional information can be found in our publication, *Smart Money: Financial Aid Information for The University of the Arts Students and Their Families.* Please contact us for a copy.

Planning a Visit

We hope that you will have the opportunity to visit UArts to meet our students and faculty, see our facilities, and meet with one of our staff members in an admissions interview, although this is not a requirement for admission.

If you would like to arrange a visit or if you have any questions about the application process, please call the Office of Admission. For assistance with travel arrangements, hotel accommodations, and directions, we also suggest that you contact Campus Visit Philadelphia through their toll-free hotline (877-88-PHILA) or web site (www.onebigcampus.com).

undergraduate application form

Applying to The University of the Arts

Instructions

Please complete all sections of the application form. You can choose to apply online at: www.uarts.edu/applynow
A nonrefundable application fee made payable to The University of the Arts is required with the application. All checks must be drawn on US banks. Be sure to include the applicant's name and social security number on check.
Visa/Mastercard accepted.

The application fee schedule is as follows:

US citizen/permanent resident..... $50
International $75
Re-application fee $10
(Students who have previously applied to UArts within the past calendar year.)

When your application form is received by the Admission Office, you will receive a packet of information from your admission counselor. If you haven't received this packet within 10 days after submitting your application, please contact the Admission Office at: 215-717-6030 or toll–free (800) 616-ARTS.

Transcripts

Transcripts of your secondary school academic record should be forwarded by your high school guidance office directly to the Office of Admission at The University of the Arts.

Transfer Students

If you are a transfer student you must also submit transcripts from all colleges you have attended, as well as a listing of all courses in which you are currently enrolled that may not yet appear on the transcripts. To aid in the assessment of your academic background, send a catalog from the college(s) you attended describing coursework recorded.

Standardized Tests

College Board Scholastic Aptitude Test (SAT or SAT 1) scores or American College Test (ACT) scores are required of all undergraduate applicants who have not completed a college level English Composition course with a grade of "C" or better. Applicants who have been out of school for five or more years are not required to take the SAT or ACT. International applicants whose primary language is other than English are required to submit the results of the TOEFL (Test of English as a Foreign Language) or the results of the APIEL (Advanced Placement International English Language) Exam. US educated applicants whose primary language is other than English should submit test results of the SATII ELPT (English Language Proficiency Test). Test scores should be sent directly to the Office of Admission at The University of the Arts by the testing service.

Additional Requirements for International Students

Transcript/Mark/Grade Sheets

All International applicants must provide a complete, notarized transcript from every school attended on the high school/secondary and post–secondary level. Transcripts are official documents that must be signed by the authority in each school you have attended.

Each transcript must be translated into English by a certified translator and the translation must be notarized. The University requires both the original and translated versions of these documents.

Certification of Finances

For International applicants only.
The University requires that you submit proof of sufficient available funds to cover all of your educational and personal expenses while studying at The University of the Arts. This will be referred to as your Certification of Finances. A Certification of Finances form will be sent to you upon receipt of your application.
This form must be completed in English and notarized by your bank official.

This statement must declare the availability of funds of at least U.S. $31,430, to cover the costs of one year of education and personal expenses. The I-20 form cannot be issued without a valid Certification of Finances.

Teacher Recommendation

You are required to submit one teacher recommendation. Please ask your teacher to comment on your demonstrated abilities in the arts, your maturity, ambition, determination and seriousness of purpose. The letter of recommendation should be sent directly to:
Admission Committee
The University of the Arts
320 South Broad Street
Philadelphia, PA 19102-9762

Although not a requirement, you are welcome to submit additional recommendations from other teachers, guidance counselors, or employers.

Statement of Purpose

All applicants are required to complete a statement of purpose (see back of application form).

Performing Arts Resume

All applicants applying as performing arts majors must submit a resume of their performance experience and training including length of study, dates, and teachers or studios.

Music Repertoire

All applicants to the School of Music must submit a list of the selections they intend to perform for their audition.

The **Presidential Scholarship** application deadline is March 15. To be eligible for priority consideration for a scholarship, all application requirements must be completed by April 1.

Application Checklist

Clearly mark your name and social security number on each item submitted.

- ○ Fully completed application form
- ○ Personal Essay
- ○ Application fee
- ○ Secondary school transcript
- ○ SAT or ACT scores
- ○ TOEFL, APIEL or SAT II ELPT (applicants whose primary language is not English)
- ○ Teacher recommendation

If applicable:

- ○ Performing Arts resume
- ○ Music repertoire
- ○ Portfolio
- ○ College transcripts (transfer students)
- ○ A listing of any courses in which you are currently enrolled that may not appear on your transcript (transfer students)
- ○ A catalog from the college(s) you attended describing coursework recorded and credit assignment for studio work (transfer students)

Send all materials to:
Admission Committee
The University of the Arts
320 South Broad Street
Philadelphia, PA 19102-9762

Office of Admission
The University of the Arts
320 South Broad Street
Philadelphia, PA 19102-9762
Telephone: 215-717-6030
Toll Free: 800-616-ARTS
Fax: 215-717-6045
www.uarts.edu

(Music continued)

Percussion

- Snare Drum; open and closed rolls; rudimental study or orchestral solo.
- Drum Set: play a swing feel, latin (bossa nova and samba), rock (slow-funk and moderate fast-fusion) and ballad (swing with brushes and rock with sticks). A written solo (rock, swing, latin) is optional, as is accompanying a recorded piece.
- Sight-reading.

In addition to the above, percussionists may also wish to demonstrate the following:

- For mallets: all major scales and arpeggios, two octaves; solo or étude from the standard repertoire.
- For timpani: tune perfect 4th and 5th; solo for two drums from the standard repertoire.

Composition

All applicants in Composition must submit a portfolio of several original compositions, showing a variety of instrumental and/or vocal media, in differing lengths.

The compositions may be presented in tape recordings, but at least one composition must be in handwritten, fully notated manuscript form. Composition students must also pass an entrance examination in music theory.

Composition majors may optionally perform one of their pieces instrumentally or vocally.

Vocal Performance

All applicants must perform 3 selections total, from any 2 of the following areas, plus sight reading:

- Classical song in English
- Jazz
- Musical Theater
- Classical song in a foreign language

Media and Communication Portfolio

Writing

The program in Writing for Film and Television focuses on writing not as an end in itself, but as the seed from which various projects—film, television, multimedia—spring. The portfolio required of applicants must therefore show the ability to write effectively and expressively, as well as the creativity and imagination needed to plan, structure and implement such projects.

The Writing for Film and Television portfolio must consist of one written submission of fictional prose, 5–7 pages in length. It can be a short story, a section, or chapter segment from a longer written work. All material must be typewritten and double-spaced.

Any other written work, such as poetry, dramatic scripts, essays or autobiographical profiles will not be accepted for the written requirement.

In addition, each student will be required to arrange either an interview in person or by telephone to discuss the program. The interview will be set up after all written submissions and academic transcripts are received for review by the Admission Office. Each applicant must contact the Office of Admission to set up an appointment. Meeting in person is preferred, if possible, to better acquaint the student with the requirements of the program.

Multimedia

Multimedia includes a wide variety of disciplines in both the performing and visual arts. While the combination of different media forms dates back hundreds of years, the advent of digital media has spurred tremendous growth in this field.

Central elements for success in the Multimedia program at The University of the Arts are the desire and ability to communicate ideas using these new tools. The portfolio required of applicants must therefore show an ability to synthesize and express concepts as well as demonstrate an interest in and an ability to use new digital tools.

Since the Multimedia program concentrates on working in the digital realm, it is important to be able to evaluate your skills in, and exposure to, this medium. Therefore, if none of your portfolio is represented digitally, you must submit a 150- to-300-word essay explaining why you have chosen Multimedia and a description of your experience with computers. Applicants may be required to interview with a member of the Multimedia faculty.

The portfolio requirements for candidates for admission to Multimedia are:

- A portfolio that consists of 10 to 15 of your best works.
- The portfolio should contain a minimum of two of the following:
  1. Painting or drawing from life, graphic design, or typography
  2. Music, performance, or installation
  3. Writing samples; fictional or nonfictional
  4. Web or other interactive media
  5. Sculpture or three-dimensional work
  6. Motion picture, animation, or photography
- Submit an additional three to five pieces of your creative work completed in any combination of the traditional and digital media listed above.

A separate list accompanying the portfolio should briefly describe the central theme of each piece, explain how the work was created, if appropriate, and exactly what involvement you had with each piece.

Work in the portfolio may be submitted as 35mm color slides, videotape (VHS), typed writing samples, audio cassette, CD, 100MB Zip disk (PC or Mac), or URL. If you wish to have your portfolio returned to you, include a stamped, self-addressed envelope.

Communication

Media makers occupy a place of great influence and importance in our increasingly media-driven world. The University of the Arts' studio-based Communication Program is designed to train students to be competent producers in a variety of information-based digital media forms, and to be able to think critically both about the media they produce and about media's social and cultural impact. We seek creative individuals who are concerned about the world around them and committed to communicating ideas about that world to a broad audience.

As an applicant to the Communication program, you must be able to demonstrate your ability to understand, analyze, and effectively articulate ideas and opinions in a medium of choice, demonstrated through your portfolio. We require each student to submit two pieces for the written component of the portfolio, a statement of purpose and an essay. These will help the admissions committee evaluate your commitment to the field, your proficiency in communicating clearly in writing, and your ability to reflect on the role media plays in contemporary culture. In addition, you are invited, but not required, to submit a media sample in either video, audio, or another visual form, intended to reflect your ability to use images and sounds to communicate.

Statement of purpose. In a 200-to-250-word essay, explain why you are interested in the field of communication, what areas within this field you have the greatest interest in, and what experience, if any, you have had within this discipline.

For the essay component of the portfolio, please choose one of the following assignments. All material must be typewritten, double-spaced, and page-numbered, and each page must include your name and address.

- In a 400-to-500-word essay, discuss a recent world event that has been featured in the mainstream or alternative media (television, the cinema, the web). Analyze what aspects of this event were covered and why, and discuss the maker's point of view.
- Choose a current advertising campaign for a nationally known (branded) product. Write a 400-to-500-word critique of the campaign, identifying what you find most effective or ineffective in the presentation, what social groups the campaign targets, and how you would change the campaign.
- Identify a book, film, television program or web publication that has had a major impact on your outlook on life. In a 400-to-500-word essay, reflect on why this media example has had the impact it has for you, discuss its structure and form, and reflect on why the producers chose the approach they took.

The optional media sample component of your portfolio, if submitted, must be presented in an organized fashion and be clearly labeled with your name and address on each individual item. Each item submitted must be accompanied by a short, precise statement that discusses the content and your creative choices. If the media work is the result of a group or team project, make clear your specific role in the piece.

This part of your portfolio should comprise at least one (but no more than four) of your creative works and does not have to be completed on video. Suggestions for items that you may choose to include as your media sample are:

- Films or video projects in which you played a major role (written, directed, shot, or produced).
- A storyboard or treatment or script for a work in progress.
- Tapes of video or radio broadcasts in which you have participated.

If you wish any of these media materials to be returned, you must include a self-addressed, stamped envelope with your submission.

Application for Admission

The University of the Arts Office of Admission • 320 South Broad Street • Philadelphia, PA 19102 • 800-616-ARTS

Priority deadline for scholarship consideration is March 15.

The Admissions Office does not process any file which is not accompanied by the nonrefundable $50 application fee or a fee waiver request (available from the high school guidance office).

Enclosed is my **application fee** of ○ $50 ○ $75 ○ $10 (re-apply only)

My form of payment is: ○ Check ○ Money Order ○ Visa/MasterCard Card # _____ Exp. Date _____

Cardholder Name: _____ Cardholder Signature: _____

I am applying for admission to The University of the Arts beginning: 20____ ○ Fall ○ Spring

Applying as a:

○ Freshman — no prior college experience

○ Transfer — some prior college experience

Have you previously applied for admission to The University of the Arts? ○ Yes ○ No

If yes, for term beginning:

○ Fall (year)_____

○ Spring (year)_____

Area of Interest

IMPORTANT: You may **ONLY** apply to one program of one college.

College of Art and Design

Anticipated major. Choose only one. (Not binding for Freshman). Transfer applicants seeking standing above Freshman status must choose one major.

Crafts

○ Ceramics

○ Fibers

○ Jewelry/Metals

○ Wood

_____

Design

○ Graphic Design

○ Illustration

○ Industrial Design

Fine Arts

○ Painting & Drawing

○ Printmaking

○ Sculpture

Media Arts

○ Animation

○ Film/Video

○ Photography

○ Undecided (visual arts only)

College of Media and Communication

Anticipated major. Choose only one.

○ Communication ○ Multimedia ○ Writing for Film and Television

College of Performing Arts

All performing arts applicants must indicate the one school, degree/diploma/certificate program and major to which they are applying.

Dance

○ Bachelor Degree (4 years)

○ Certificate (2 years)

Major selection:

○ Modern

○ Jazz

○ Ballet

Music

○ Bachelor Degree (4 years)

○ Diploma (4 years)

○ Certificate (2 years)

Major selection:

○ Composition

○ Performance:

○ Voice

○ Instrument: _____

Theater Arts

(Bachelor Degree 4 years only)

Major selection:

○ Acting

○ Musical Theater

○ Applied Theater Arts

On-Campus Preferred Audition Dates: (check one)

○ Saturday, December 1, 2001*

○ Saturday, January 26, 2002*

○ Saturday, February 23, 2002*

○ Saturday, March 23, 2002*

○ Saturday, April 20, 2002

Regional Audition Dates: (check one)

○ Los Angeles, CA – February 16, 2002*

○ San Diego, CA – February 17, 2002*

○ San Francisco, CA – February 18, 2002*

**To be eligible for priority talent scholarship consideration, you must apply for admission by March 15 and audition prior to April 1.*

(Music continued)

Percussion

- Snare Drum; open and closed rolls; rudimental study or orchestral solo.
- Drum Set: play a swing feel, latin (bossa nova and samba), rock (slow-funk and moderate fast-fusion) and ballad (swing with brushes and rock with sticks). A written solo (rock, swing, latin) is optional, as is accompanying a recorded piece.
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- Films or video projects in which you played a major role (written, directed, shot, or produced).
- A storyboard or treatment or script for a work in progress.
- Tapes of video or radio broadcasts in which you have participated.

If you wish any of these media materials to be returned, you must include a self-addressed, stamped envelope with your submission.

Personal Data

○ Mr. ○ Ms. Name (last) _____ (first) _____ (middle) _____

Permanent Address: _____
Number and Street

_____
City State Zip

Country (if other than US)

( ) ( )
Telephone Fax

Temporary Address: _____
(if different from permanent address) Number and Street

_____
City State Zip

Country (if other than US)

( ) ( )
Telephone Fax

Email address: _____ Begin Date: _____ End Date: _____

Social Security # _____ Birthdate: ___/___/___

Are you a US Citizen: ○ Yes ○ No

If not a US Citizen, are you a permanent resident? ○ Yes ○ No If yes, card number: _____

Country(ies) of Citizenship: _____ How long have you been in the US? _____

(If you hold an F-1 visa, please provide a copy of your current I-20.)

Is English a second language for you? ○ Yes ○ No If yes, what language is spoken at home? _____

If yes, you must demonstrate your proficiency in English. Please indicate which of the following test results you plan to submit. Also indicate the date you took or plan to take the test:

○ TOEFL Date: ___/___/___ ○ APIEL Date: ___/___/___ ○ SATII ELPT Date: ___/___/___

The following information is optional and is not used in the admissions decision process; however, it is helpful for conducting studies which lead to better programs and services for our students.

If you wish to be identified with a particular ethnic group, how would you identify yourself?

○ African American/Black ○ American Indian or Alaskan Native ○ Asian or Pacific Islander ○ Hispanic ○ Caucasian/White

○ Other (specify): _____

Financial Aid/Housing

Plan to apply for Financial Aid: ○ Yes ○ No ○ Plan to live in the dormitory ○ Plan to seek off-campus housing ○ Plan to commute

An application for financial aid will have no effect on the decision concerning the admission of an applicant. The admission decision is made without having access to financial aid data.

Academic Background

Name of High School _____ CEEB Code _____

_____ ( )
City State Zip Country Telephone

Year of Graduation: _____ ○ Public ○ Private Date SAT/ACT was or will be taken: _____

Primary High School Art Teacher: _____ Guidance Counselor: _____

TRANSFER APPLICANTS List below any college or university which you have attended or are now attending:

Name of College(s) or University(ies)	City	State	Dates Attended	Degree(s) earned
1.				
2.				
3.				

College Choice Information

Please check any of the following that influenced your decision to apply:

○ Guidance counselor, name: _____ ○ Current student, name: _____ ○ Personal interview, date: _____

○ College guide book, name: _____ ○ Teacher, name: _____ ○ Campus visit, date: _____

○ UArts representative, name: _____ ○ Alumni, name: _____ ○ Open House, date: _____

○ UArts brochure/literature: _____ ○ UArts Summer Program: _____ ○ Other, please specify: _____

List any other colleges or universities to which you are applying for admission (optional):

_____

_____

If you have been out of school for over one year, please attach a brief history of your activities during the intervening time.

Family Information

Name of Parent / Guardian / Spouse (Please circle the appropriate category.)

Mr., Mrs., Ms., Dr. (last) _____ (first) _____ (middle) _____

Street Address: _____
Number and Street

_____
City State Zip

Country

( ) ( )
Home Telephone Business Telephone

○ Check here if parent or guardian is an alumnus of The University of the Arts:
Major: _____ Year of Graduation: 19___

Please indicate the names of other family members who attended or are currently attending The University of the Arts:

_____

Tell Us About Your Additional Training

If you have had any instruction other than in your high school, please list below:

Name of School _____ Dates Attended _____

Address _____ City _____ State _____ Zip Code _____

Name of School _____ Dates Attended _____

Address _____ City _____ State _____ Zip Code _____

Have you ever attended any programs at The University of the Arts? ○ Yes ○ No If yes, please check below:

○ Continuing Education ○ Pre–College Summer Institute ○ Saturday School ○ Dance Extension ○ New Studies Center

EXTRACURRICULAR ACTIVITIES. List extracurricular activities, including travel and employment. Attach additional page if necessary.

_____

_____

_____

_____

_____

Personal Essay (required)

In 150-300 words tell us how your best friend would describe you.
Please attach your statement on a separate typed sheet.
Be sure to list your name, social security number and semester for which you are applying on any separate sheet(s).

Student Statement

I certify that all information given in this application is complete and accurate. If I am admitted to The University of the Arts, I agree to abide by the established rules and regulations of the college and to accept the obligations imposed upon me by the honor system. The University of the Arts is authorized to release information to the news media concerning my achievements.

Student Signature _____ Date _____

UNIVERSITY ARCHIVES
UNIVERSITY LIBRARIES
THE UNIVERSITY OF THE ARTS
PHILADELPHIA PA 19102

The University of the Arts
University Libraries
320 S Broad St Philadelphia PA 19102
USA

The University of the Arts gives equal consideration to all applicants for admission and financial aid, and conducts all educational programs, activities, and employment practices without regard to race, color, sex, religion, national or ethnic origin, or disability. Direct inquiries to the Office of the Dean of Student Services, The University of the Arts, 320 South Broad Street, Philadelphia, PA 19102; 215-875-2229.

The University of the Arts is a member of the National Association of College Admission Counselors and endorses the NACAC Statement of Principles of Good Practice.

IDENTITY

The only university in the nation dedicated exclusively to the study of the visual, performing, and media arts.

HISTORY

Created through the merger of Philadelphia College of Art and Philadelphia College of Performing Arts; **founded in 1876.**

PROGRAMS OF STUDY

25 undergraduate and 11 graduate programs in the College of Art and Design, College of Performing Arts, and College of Media and Communication.

LOCATION

Center City Philadelphia, in the heart of **a thriving cultural district** known as the Avenue of the Arts.

STUDENTS

1900 undergraduate and 150 graduate students, representing 40 states and 30 countries.

FACULTY

An accomplished and active body of artists, performers, and scholars; a **student-faculty ratio of 9:1**.

CURRICULUM

Balances intensely focused professional study with a **rich and rigorous experience** in the Liberal Arts, which accounts for roughly one-third of coursework in all undergraduate majors.

CAREER SERVICES

Highly individualized guidance and support addressing each student's needs and focused on the requirements of his or her specific field.

RESIDENTIAL LIFE

On-campus dormitories featuring **apartment-style units** and a range of nearby off-campus options.

ACCREDITATION

Middle States Association of Colleges and Schools; National Association of Schools of Art and Design; National Association of Schools of Music; Industrial Design Society of America.

RESOURCES

Three libraries with extensive specialized collections; 22 computer laboratories; numerous galleries showing student, faculty, and visiting artists' work.

PHILADELPHIA

A diverse and historic city with a regional population of more than four million, a **vibrant arts scene**, and a large and active student community; 1.5 hours from New York City, 2.5 from Washington, D.C.

Design, writing, and principal photography: Thinkframe, Philadelphia.

Additional photography: John Paskevich.

"Big Shot" photograph: Tom Crane

Curricula are presented only for the purpose of illustrating general program content; actual course requirements and sequences may vary. All information herein is subject to change.

The Hamilton Hall symbol (façade with pillars) is a registered mark of The University of the Arts.

Direct inquiries to the Office of the Dean of Students/ADA Coordinator, The University of the Arts, 1500 Pine Street, Philadelphia, PA 19102; 215-875-2229

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The University of the Arts®

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fax 215-717-6045

www.uarts.edu